DOCUMENT RESUME

ED 156 650 SP 012 804

TITLE	Physical Education for Children in California Public Schools Ages Four Through Nine.
INSTITUTION	California State Dept. of Education, Sacramento.
PUB DATE	78
NOTE	455p.
AVAILABLE FROM	Publications Sales, California State Department of Education, P. O. Box 271, Sacramento, CA 95802 ($2.50)
EDRS PRICE	MF-$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS	*Early Childhood Education; *Motor Development; *Physical Education; *Physical Fitness; Program Planning; Psychomotor Skills; Self Concept; Skill Development; Social Behavior

ABSTRACT

This publication offers a catalog of movement and skill opportunities for a full range of motor, cognitive, and affective growth. It is designed for teachers responsible for directing and teaching physical education programs for children aged four through nine. The following major topics are covered: (1) insights into considerations needed when planning programs; (2) a rationale for selecting effective teaching strategies; (3) suggested program goals and objectives; (4) samples of activities that may be used to spur successful learning in relation to the identified goals and objectives; (5) alternatives available for implementation of meaningful, creative programs; (6) suggested scope and sequence of activities for yearly programing; (7) methods of evaluating student progress, teacher effectiveness, and program success; and (8) supplemental resources in areas of pertinent concern. (JD)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED156650

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

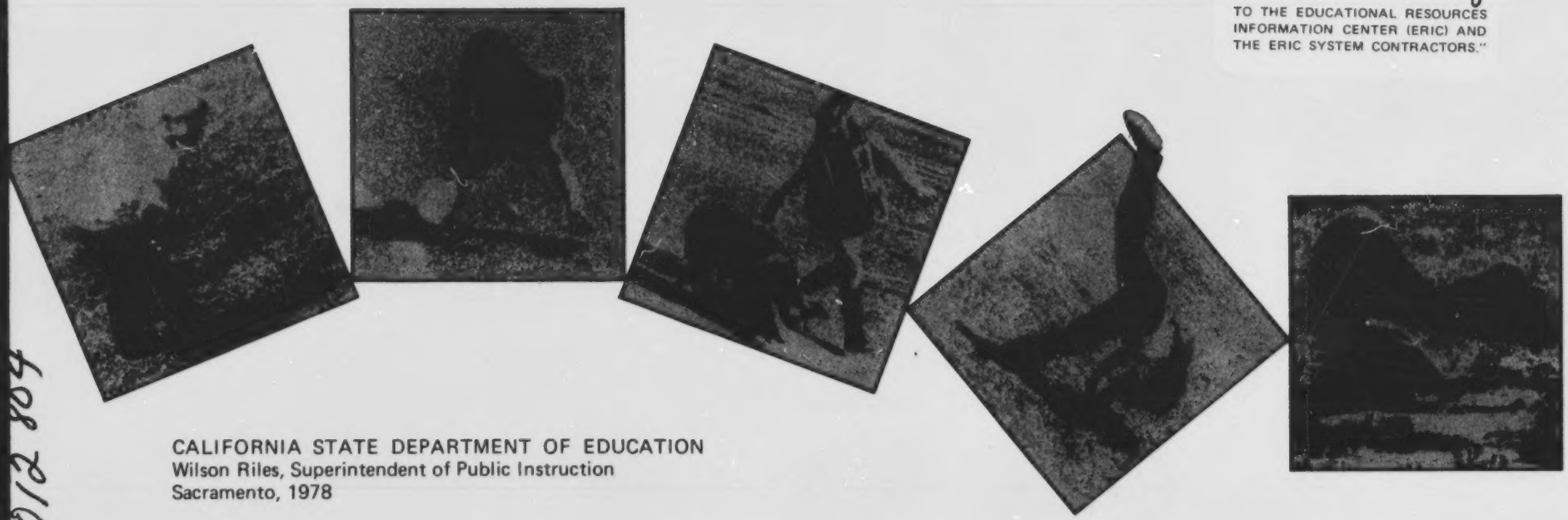
SP

Physical Education for Children

in California Public Schools

Ages Four Through Nine

"PERMISSION TO REPRODUCE THIS MATERIAL BY MICROFICHE ONLY HAS BEEN GRANTED BY
Marilyn J. Butts
Publications Dist. Manager
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND THE ERIC SYSTEM CONTRACTORS."



CALIFORNIA STATE DEPARTMENT OF EDUCATION
Wilson Riles, Superintendent of Public Instruction
Sacramento, 1978

SP012 804

Physical Education for Children

in California Public Schools

Ages Four Through Nine

Copyright © 1978
by
California State Department of Education

This publication, which was edited and prepared for photo-offset production by the Bureau of Publications, California State Department of Education, was published by the Department, 721 Capitol Mall, Sacramento, CA 95814.

Printed by the Office of State Printing
and distributed under the provisions
of the Library Distribution Act

1978

Publications Available from the California State Department of Education

Additional copies of this publication are available for $2.50 each, plus sales tax for California residents, from:

Publications Sales
California State Department of Education
P.O. Box 271
Sacramento, CA 95802

Other physical education publications available are the following:

Circuit Training: A Physical Conditioning Program (1971) $.65
Instruction of Physically Handicapped Pupils in Remedial Physical Education (1973) $.65
Physical Conditioning Through Water Exercises (1972) $.65
Physical Education Framework for California Public Schools (1973) $.65
Physical Education in the Elementary School (1951) $1.00
Physical Performance Test for California (1971) $.65

(Sales tax should be added to the prices listed.)

A list of other publications available from the Department can be obtained by writing to the address given above.

Foreword

The Task Force on Early Childhood Education reported in 1972 that "research findings consistently document that as much as 50 percent of a child's intellectual potential is developed before [the child] reaches school age and that 80 percent is developed by the age of eight." For this and other reasons, early childhood education (ECE) has priority in the educational plan for California public schools. Burton White, an eminent psychologist, has pointed out that as much as 80 percent of a child's time is spent in sport and play. Turning this natural involvement in activity into meaningful educational opportunities is a constant challenge for teachers to pursue.

Helping students develop positive self-concepts through successful movement is fundamental to sound educational procedures. Sharing with children the joy of a creative moment, the pleasure of making a successful response to a challenging task, or the delight of accomplishment when a certain level of skill or fitness is attained can open avenues of mutual trust that may help students develop a positive attitude toward schooling.

This publication offers a catalog of movement and skill opportunities which, if used appropriately and enthusiastically, can provide for a full range of motor, cognitive, and affective growth. Staffs will want to individualize programs to provide for the expressed needs of each student and implement the many multidisciplinary activities so that integrated learning opportunities can be made enjoyable and worthwhile.

The Task Force on Early Childhood Education also stated in its report that "the curriculum should not be merely a description of predetermined tasks to be learned; rather, it should be aimed at developing the full range of each child's abilities, including cognitive skills, ways of finding and using information, perceptual ability, motor skills, social skills, and affective sensitivity." This publication can contribute much to this worthwhile observation. It cannot, however, take away the responsibility teachers have for making sure the programs they provide serve the immediate needs of their students. Such decisions are never-ending daily challenges for each teacher, each student.

Superintendent of Public Instruction

Preface

Since the publication of the *Physical Education Framework for California Public Schools: Kindergarten Through Grade Twelve* (Sacramento: California State Department of Education, 1973), many requests have been made for additional materials to be used in implementing the framework. This publication is designed to aid educators in providing improved physical education programs for students enrolled in California public schools.

This publication is not intended to dictate a day-by-day program. It is, instead, designed to give persons responsible for directing and teaching physical education programs for children aged four through nine:

- Insights into considerations needed when planning programs
- A rationale for selecting effective teaching strategies
- Suggested program goals and objectives
- Samples of activities that may be used to spur successful learning in relation to the identified goals and objectives
- Alternatives available for implementation of meaningful, creative programs
- Suggested scope and sequence of activities for yearly programming
- Methods of evaluating student progress, teacher effectiveness, and program success
- Supplemental resources in areas of pertinent concern

This publication is *not* all-inclusive, and it does *not* emphasize a games approach. Teachers interested in focusing on games as the principal mode of instruction are encouraged to use *Physical Education in the Elementary School*. That publication provides step-by-step instructions in many games and rhythmic activities that are still worthwhile and suitable for inclusion in some programs.

It is hoped that the use of this manual, along with other suggested resources, will aid staff members as they develop programs that will challenge students to move and grow to their optimum, achieve success daily, and prepare for the vital life-style that active, enthusiastic people pursue.

DAVIS W. CAMPBELL
Deputy Superintendent for Programs

J. WILLIAM MAY
Assistant Superintendent and Director, Office of Curriculum Services

REX C. FORTUNE
Associate Superintendent for Secondary Education Programs

JOHN KLUMB
Program Administrator of Instructional Services

Acknowledgments

Principal Writers

Barbara A. Landers, California State Department of Education
Pamela J. Milchrist, California State University, Sacramento

Principal Contributors

Genevie Dexter, California State Department of Education (Retired)
M. Jeanne Bartelt, California State Department of Education
Rudy Benton, Burlingame Elementary School District
Gwendolyn R. Waters, Los Angeles Unified School District

Photo Credits

Fresno Unified School District
Bev Junginger, Alum Rock Union Elementary School District, San Jose
Los Angeles Unified School District
Pamela J. Milchrist, California State University, Sacramento
Susan Rush, San Juan Unified School District, Carmichael
Sacramento City Unified School District
San Juan Unified School District, Carmichael
Karen Scarborough, California State University, Sacramento
Mark Walker, Yuba City Unified School District

Special Acknowledgments

Contributions of time, material, and talent by the following persons contributed greatly to the development and improvement of this publication:

Katie Anderson, Pacific Grove Unified School District
Barbara A. Bartee, California State University, Sacramento
Carol Benton, Bayshore Elementary School District, Daly City
Evelyn Bjugstad, Richmond Unified School District
Donald C. Bornell, Office of the Santa Barbara County Superintendent of Schools
James S. Bosco, California State University, Sacramento
Robert L. Campbell, Office of the Los Angeles County Superintendent of Schools
Jack J. Capon, Alameda City Unified School District
Carol E. Clark, Office of the Los Angeles County Superintendent of Schools
Jody Conley, Carmel Unified School District
Mary K. Cooper, California State Department of Education
Jim Cowart, Office of the Alameda County Superintendent of Schools
Karen P. De Pauw, California State University, Los Angeles
Robert C. English, San Leandro Unified School District
Dennis H. Estabrook, Manhattan Beach City Elementary School District
Betty M. Flinchum, University of North Florida, Jacksonville
Ruth A. French, California State Department of Education (Retired)
Patricia Cutting Furukawa, YWCA, Sacramento
Kathi Gallagher, University of San Francisco
Ken Gruendyke, Culver City Unified School District
Margie Hanson, American Alliance for Health, Physical Education, and Recreation, Washington, D.C.
William K. Harbour, Fresno Unified School District
Anita J. Harrow, Seminole Community College, Sanford, Florida
Theodore H. Hucklebridge, Office of the Sonoma County Superintendent of Schools
Lori Hughes, Los Angeles Unified School District
Frank E. Isola, Orinda Union Elementary School District
Lois E. Johnson, California State University, Long Beach (Deceased)
Vera M. Johnston, *Movement Education Newsletter*
Jack Keogh, University of California, Los Angeles
John J. Klumb, California State Department of Education

James W. Leathy, Jr., Office of the San Bernardino County Superintendent of Schools
S. Patricia Lindsay, Lowell Joint Elementary School District, Whittier
Lee Mahon, San Francisco Unified School District
Henry O. Meyer, Modesto City Elementary and High School Districts
Dorothy S. Mozen, Berkeley Unified School District
Louis A. Mozzini, Office of the San Diego County Superintendent of Schools
Jack Murtha, Office of the Sutter County Superintendent of Schools, Yuba City
John E. Nixon, Stanford University
Deedy Pappas, California State University, Long Beach
Roberta J. Park, University of California, Berkeley
Mary Lynn Reed, Oakland Unified School District
G. Robert Roice, Office of the Los Angeles County Superintendent of Schools
Bill Scott, Office of the Fresno County Superintendent of Schools
Joseph M. Stein, Campbell Union Elementary School District
Elizabeth M. Stevenson, California State University, Sacramento
William T. Stoner, Lowell Joint Elementary School District, Whittier
Greta Weatherill, Orange Unified School District
Janet Wells, Florida State University, Tallahassee
Mark Wilson, Office of the Santa Barbara County Superintendent of Schools

The following agencies granted permission to use their materials throughout the publication:*

Office of the Alameda County Superintendent of Schools, Hayward
Alameda Unified School District
Office of the Los Angeles County Superintendent of Schools, Downey
Los Angeles Unified School District
Oakland Unified School District
Ontario-Montclair Elementary School District, Ontario
San Juan Unified School District, Carmichael
San Leandro Unified School District

*See Selected References and the appendix for complete information sources. All inquiries as to the purchase or reprinting of the materials should be directed to the original sources.

Contents

Foreword iii
Preface v
Acknowledgments vii

Chapter 1–Physical Education Programs in California Schools 1

Chapter 2–Planning of Physical Education Programs 5

Program Commitment 5
ECE: A Successful Model 5
Use of Publication in Planning 6
Use of Parents and Aides 6
Knowledge of Students 6
Survey of Facilities and Equipment 7
Summary of Planning Procedures 7

Chapter 3–Strategies for Teaching Physical Education 11

Direct Teaching Strategy 11
Indirect Teaching Strategy 11
Combinations of Teaching Strategies 11
Application of Teaching Strategies 12
Summary of Teaching Strategies 12

Chapter 4–Goals, Objectives, and Suggested Activities 13

Goal 1: Self-Image 15
Component: Body Image (Kinesthetic Discrimination) 16
Component: Capabilities and Limitations 18
Component: Relationships to Self, Others, or Objects 19
Component: Self-Expression 20
Goal 2: Social Behavior 21
Component: Knowledge of Elements 22
Component: Demonstration of Acceptable Social Behavior 23

10

Goal 3: Motor Skills 25
Component: Qualities of Movement–Space, Flow, Force, Time, Relationships 26
Component: Locomotor Movements –Crawling, Creeping, Walking 28
Component: Locomotor Movement–Running 30
Component: Locomotor Movement–Hopping 32
Component: Locomotor Movement–Jumping 34
Component: Locomotor Movement–Galloping 36
Component: Locomotor Movement–Sliding 37
Component: Locomotor Movement–Skipping 38
Component: Locomotor Movement–Leaping 39
Component: Locomotor Movement–Rolling 40
Component: Nonlocomotor Movements–Bending and Stretching (Curl) 41
Component: Nonlocomotor Movements–Rising and Falling 42
Component: Nonlocomotor Movements–Swinging and Swaying; Pushing and Pulling 44
Component: Nonlocomotor Movements–Tensing and Relaxing 46
Component: Nonlocomotor Movements–Turning and Twisting 48
Component: Nonlocomotor Movements– Beating and Shaking 50
Component: Nonlocomotor Movements–Starting and Stopping; Dodging; Pivoting 51
Component: Manipulative Movements–Grasping and Releasing 52
Component: Manipulative Movements–Throwing and Catching 53
Component: Manipulative Movement–Kicking 54
Component: Manipulative Movement–Striking Without the Use of an Implement 56
Component: Manipulative Movement–Striking with the Use of an Implement 58
Component: Perceptual Ability–Kinesthetic Discrimination 59
Component: Perceptual Ability–Visual Discrimination 60
Component: Perceptual Ability–Auditory Discrimination 61
Component: Perceptual Ability–Tactile Discrimination 62
Component: Perceptual Abilities–Coordinated Movements (Eye-Hand; Eye-Foot) 63
Component: Combined Movements–Without Equipment 64
Component: Combined Movements–with Small Apparatus 65
Component: Combined Movements–with Large Indoor Apparatus 70
Component: Combined Movements–with Permanent Outdoor Apparatus 74
Component: Skilled Movements–Advanced Combined Movements 76
Component: Skilled Movements–Creative Games 77
Component: Skilled Movements–Creative Expression 78
Goal 4: Physical Fitness 79
Component: Static and Dynamic Balance 80
Component: Strength, Power, and Muscular Endurance 82
Component: Cardiovascular Endurance 84
Component: Flexibility 85
Component: Agility 87

Goal 5: Interest in Recreation 89
Component: Understanding the World of Recreation 90
Component: Development of Recreational Skills 91
Component: Competition and Participation in Recreation 92

Chapter 5–Instruction in Simple and Complex Themes 93

Awareness of Space 95
Moving and Stopping 97
Sequence of Movement 99
Movement and Dance 101
Movement and Shape 103
Movement and Sound 105
Movement with a Partner 107
Transfer of Weight 109
Flight as Movement 111
Shapes and Communication 113
Matching and Contrasting of Shapes 115
Creation and Absorption of Force 117
Striking with or Without an Object 119
Movement of an Object with a Partner 121
Throwing and Catching Skills 123
Use of a Rope 125
Static and Dynamic Behavior 127
Use of Small Carpets 129
Games with Small Apparatus 131
Use of a Parachute 133
Movement with Use of Obstacles 135
Dramatic Activities 137
Singing Games 139
Pathways of Movement 141
Rhythmic Patterns 143
Words, Colors, and Sounds 145
Movement Through Space 147
Changing Relationships 149
Movement While Blindfolded 151
Changes in Body Position: Small Apparatus 153
Changes in Body Position: Any Apparatus 155
Use of Ping-Pong Ball 157
Movement Under Stress 159
Use of Small Objects 161
Use of Imagery 163

Creation of Dances . . . 165
Use of Large Apparatus . . . 167

Chapter 6–Suggested Yearly Programs for Physical Education . . . 169

Kindergarten–Grade 1 . . . 170
Grade 2 . . . 173
Grade 3 . . . 176

Chapter 7–Evaluation . . . 179

Evaluation of the Systems Approach . . . 179
Informal and Formal Evaluation . . . 179
Examination of Data and the Testing Process . . . 180
Requirements for Effective Evaluation . . . 180
Basic Accountability Activities for Goal 1: Self-Image . . . 182
Basic Accountability Activities for Goal 2: Social Behavior . . . 184
Basic Accountability Activities for Goal 3: Motor Skills . . . 186
Basic Accountability Activities for Goal 4: Physical Fitness . . . 188
Basic Accountability Activities for Goal 5: Interest in Recreation . . . 190

Selected References . . . 193

Audiovisual Materials . . . 197

Appendix–Resources for Enhancing the Physical Education Program . . . 199

Essentials of a Quality Elementary School Physical Education Program . . . 199
Competition in the Physical Education Program . . . 202
Guidelines for Children's Dance . . . 204
A Sample Guide for Teacher Observation . . . 205
Instruction for Children with Learning Disabilities . . . 206
Correct Posture for Good Health . . . 208
Suggested Activities for an Indoor Obstacle Course . . . 210
Suggested Activities for an Outdoor Obstacle Course . . . 211
Clark Motor Development Scale for Young Children . . . 212
A Sample Screening Form . . . 216
Sources for Perceptual Motor Tests . . . 218
A Sample Program Assessment Form: Principal and Staff . . . 220
A Sample Program Assessment Form: Self-Evaluation or Principal Observation . . . 221
Attitude Test for Children . . . 222
A Sample Cumulative Physical Performance Record: Kindergarten Through Grade Six . . . 223
Manipulative Supplies for Use in Movement Education . . . 224
Sources of Equipment and Supplies . . . 225
Titles of Recordings for Use with Movement Activities . . . 228

Chapter 1 Physical Education Programs in California Schools

Physical education should be enjoyable and should be success-oriented. It should consist of *planned* experiences that challenge and encourage children to:

- Learn about themselves.
- Feel the joys of movement and discovery.
- Play creatively.
- Solve problems by using their own "movement laboratory."
- Move efficiently in a myriad of ways and in various settings.
- Develop physical abilities such as strength, perceptual skills, flexibility, endurance, coordination, balance, and ability to relax.
- Learn how to compete; cooperate; succeed; deal with frustrations; lead; follow; become responsible, expressive, creative, and skilled.

Everything is to be accomplished in an environment geared for success, challenge, and progress toward a life in which one can feel fulfilled, no matter what one's capabilities, limitations, or goals may be.

Physical education must provide for guided discovery in an unending series of planned opportunities and challenges. Students in California public schools should have opportunities to participate in planned programs of physical activities geared to the students' needs and interests. The programs should be broad in scope so that the students' mental, social, and emotional needs—as well as their physical needs—are met.

The goals for physical education in California schools are as follows:

- *Self-image.* To develop a positive self-image which includes awareness and understanding of the performance of one's body, the use of the body as an important means of expression, and the body as an instrument for self-realization
- *Social behavior.* To develop socially desirable behavior involving movement in interactions with others

14-

14-A

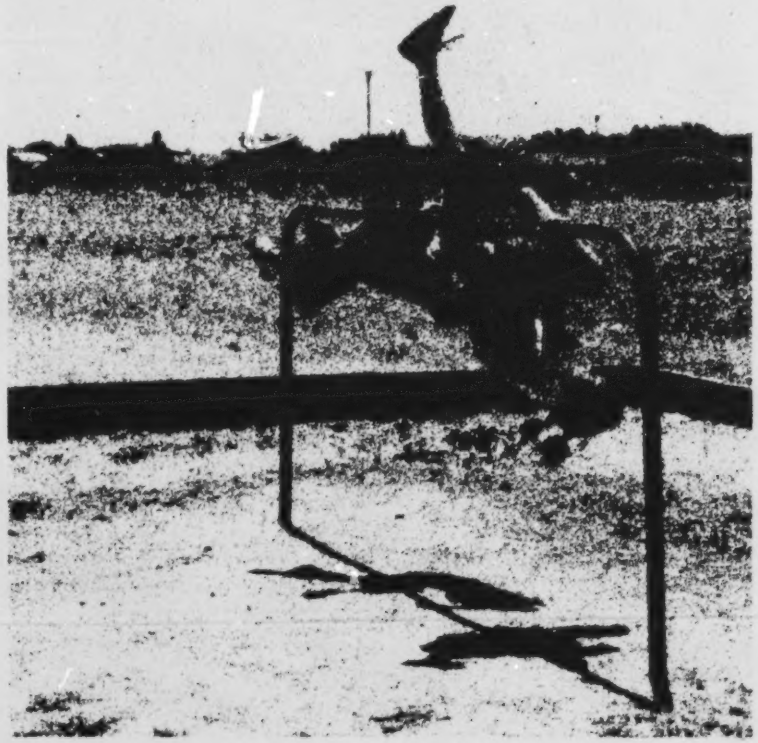
- *Motor skills.* To develop efficient and effective motor skills and to understand the principles involved and to develop an appreciation for the aesthetic quality of movement
- *Physical fitness.* To develop and maintain the best possible level of performance, understanding, and appreciation for physical fitness to meet the demands of wholesome living and emergency situations
- *Recreational interest.* To develop interest and proficiency in using the skills essential for successful participation in worthwhile physical recreation activities[1]

It is the responsibility of schools, school districts, and offices of county superintendents of schools to develop programs that will help students attain these goals. Performance objectives will have to be created and implemented so that progressive, sequenced experiences can be provided and redundancy avoided. Staff members will want to individualize programs to provide for the expressed needs of their specific clientele as determined through the use of adequate assessment procedures.

Although individualized programs are desirable, a predictable general sequence for human growth and development does exist. It is possible, therefore, to develop a scope and sequence of activities suitable for use with most children. It is the intent of this publication to offer insights into the general sequence so that beneficial programs of physical education can be provided for each child no matter what abilities, handicaps, experiences, educational background, attitudes, interests, and needs the child brings to the program.

Staff members in schools, school districts, and offices of county superintendents of schools may adapt what is presented in this publication so that the individual character of the cultural and ethnic groups served in their specific areas can best be stimulated to grow through *planned* programs of activity that are challenging, creative, and adventurous. Individual initiative and creativity on the part of teachers and students alike can contribute to the overall enhancement of the program. Together, students and teachers can grow and learn through movement.

An outline of the scope and sequence of high-quality physical education programs in California public schools is presented in Table 1.



[1] *Physical Education Framework for California Public School: Kindergarten Through Grade Twelve.* Sacramento: California State Department of Education, 1973, p. 38.

In this publication emphasis is placed primarily on areas outlined as necessary for children aged four through nine. Some attention is given to the needs of children who are not yet four years of age. Instruction in physical education for the young child should be concerned with the teaching of skills, processes, values, and positive attitudes toward involvement in physical movement. Strong emphasis on competition should be avoided. Although the revered place of sports competition in the American culture is recognized, an emphasis on competitive games while the child is quite young may stifle or impede self-acceptance and the development of physical skills. Therefore, this publication emphasizes ways in which one can help children learn their capabilities and limitations through experiences in movement. The removal of the imposition of structured rules and strategies and the mandate for naming a winner and a loser can result in the development of an environment in which children can strive to solve problems, express movement creatively, and improve in relation to their own performance.

No child can be dealt with in parts, and the instructional goals cited in this publication overlap. A "break-out" format is used to highlight points of emphasis and to provide clear descriptions of the quality of performance desired so that observation of achievement is possible. To be discussed in subsequent publications are specialized skills, sports activities, and more complex assimilation of all qualities of performance.

Teachers and others who are responsible for conducting the physical education program will want first to assess the abilities of their students. Then they will proceed to use activities designed to reinforce learning that is underway, stimulate new learning in those areas of identified need, and provide opportunities for self-growth and understanding through the use of creative, self-challenging endeavors.

The activities cited in this book have been proved successful; they should serve as a nucleus for quality programs. A need exists, however, for teachers to augment what is here so that they can take advantage of the interests and creativity of their students and provide challenging activities that are varied and up-to-date. Each instructional effort should provide for daily success on the part of all participants. Symbolically, physical education should be considered as a series of doors that children and teachers rush joyously to open, not as a never-ending set of hurdles set up to trip the next child in line.

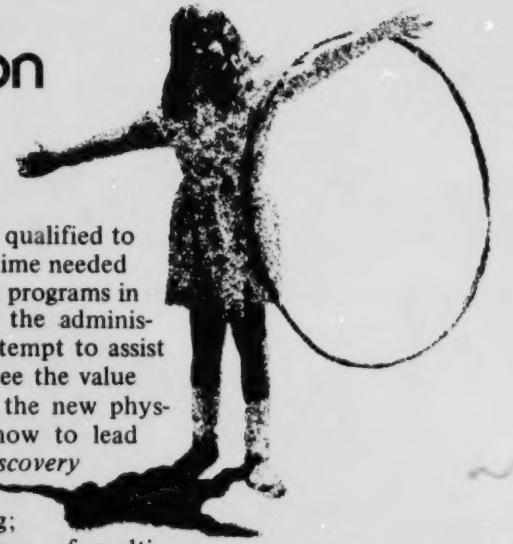
Teachers will want, therefore, to review this publication and take from it what will help initiate programs of physical education or improve existing programs so that each student aged four through nine in California schools can be motivated to learn about the body and what it can do; become self-assured, self-confident, self-directed, resourceful, and creative; and begin to know the *joy* of movement as learned in high-quality instructional programs in physical education.

Table 1 Scope and Sequence of Physical Education Programs in California Public Schools

Goal: Develop a Person Ready for Quality Involvement in an Active Life

Infant-4	Child 4-9	Child 8-14	Adolescent (young adult) 13-18
A. Innate abilities to be cultivated B. Reflex movements C. Basic movements 1. Crawling 2. Creeping 3. Sitting 4. Standing 5. Walking 6. Grasping 7. Holding 8. Releasing D. Initial perceptual abilities 1. Kinesthetic 2. Visual 3. Auditory 4. Tactile 5. Simple combinations E. Initial social skills	A. Perceptual motor skills enhancement 1. Kinesthetic discrimination 2. Visual discrimination 3. Auditory discrimination 4. Tactile discrimination B. Basic movements (with and without rhythms in response to varying space, time, force, flow, and expressive emotional requirements) 1. Locomotor 2. Nonlocomotor 3. Combined 4. Manipulative C. Physical abilities (participation in activities) 1. Balance 2. Endurance 3. Strength 4. Flexibility 5. Agility 6. Conceptual assimilation D. Simple skilled movements 1. Creative games and expression 2. Traditional games and rhythms E. Beginning social skills 1. Self-discipline; self-control 2. Self-discipline and self-control in relation to other persons; objects 3. Development of a positive self-image F. Beginning recreational skills 1. Development of simple skills for recreation involvement 2. Ability to choose worthwhile leisure-time activity	(Assimilated perceptual motor skills combined with basic movement skills, with and without implements or rhythms or supports) A. Fundamental skills development (including mastery of concomitant concepts) 1. Aquatics 2. Dance 3. Daily living activities 4. Gymnastics 5. Individual sports 6. Team sports B. Physical abilities (demonstration of a level of proficiency as assessed by recognized instruments) 1. Balance 2. Endurance 3. Strength 4. Flexibility 5. Agility 6. Conceptual assimilation C. Compound skilled movements 1. Creative games and expression 2. Traditional games and rhythms D. Intermediate social skills 1. Acceptance of responsibility 2. Followership 3. Leadership 4. Self-acceptance and positive self-image 5. Tolerance for others E. Intermediate recreational skills 1. Development of suitable recreational skills in a range of activities 2. Evidence of choosing worthwhile recreational activities 3. Knowledge of community resources	A. Physical abilities (demonstration of acceptance of a life-style of involvement in physical fitness and application of related principles) B. Advanced skills development (demonstration of knowledge and skills development in a *minimum* of one sport or activity in each identified skill area as assessed by fulfillment of predetermined performance objectives) 1. Aquatics 2. Daily life activities 3. Dance 4. Gymnastics 5. Individual sports 6. Team sports C. Complex skilled movements (demonstration of ability to pursue advanced, creative, nondiscursive movement in a minimum of three activities of one's choosing) D. Adult social skills (consistency in demonstration of) 1. Acceptance of responsibility 2. Followership skills 3. Leadership skills 4. Self-acceptance; positive self-image 5. Tolerance for others 6. Caring and compassion for self and others E. Adult recreational skills 1. Active involvement in a variety of worthwhile recreational activities 2. Abstinence from debilitative activities 3. Ability to plan recreational activities for others 4. Demonstration of appreciation for various types of recreational, ethnic, or racial influences

Chapter 2 Planning of Physical Education Programs



The quality of physical education programs at every level of instruction is dependent on the skills, interests, and enthusiasm of the teacher; the availability of time, space, and adequate equipment; and the planning, implementation, and evaluation of day-to-day activities. Teachers (classroom teachers or physical education specialists) should be skilled in the analysis of movement; the organization of space, people, equipment, and time; the development of exciting, creative adventures in learning; the application of diverse strategies of motivation; and improvisation in the use of equipment, whether or not expensive equipment is available.

On the other hand, if teachers are disinterested in movement, unskilled in movement analysis, and disorganized in their approach to the teaching of physical education, students are apt to reap little or no benefit from the program offered. In other words, no substitute exists for the positive results of the human forces generated in an environment in which caring and competence are joined.

Program Commitment

School administrators will want to review the philosophy of instruction in physical education that exists in their schools and school districts. They will need to ask themselves: Is the basic philosophic tenet that of providing a planned program of individualized instruction to help each student progress toward attainment of worthwhile, predetermined goals? If the answer is *yes* and evidence can substantiate program effectiveness, then this publication may be used as a reference or resource for the continuation of the programs in existence.

If, however, the answer is *no*, then administrators will want to study this publication carefully; provide needed inservice training or orientation for staff, parents, and students; and embark on creating the *new* physical education. They may want to consider employing, at the elementary school level, physical education specialists who are best qualified to give the attention and time needed to devise individualized programs in physical education. Or the administrators may want to attempt to assist classroom teachers to see the value of new approaches to the new physical education; learn how to lead classes in the *guided-discovery* or *problem-solving* approaches to teaching; explore the ramifications of multidisciplinary activities; develop competency in movement analysis; and take time to learn why children move and whether moving efficiently helps the child.

ECE: A Successful Model

A successful model for planning effective individualized instructional programs for students aged four through nine is readily available in the California early childhood education (ECE) program. Children are benefiting from the individual attention they receive in this top-priority program. The steps used to develop ECE programs in language arts, reading, and mathematics can also be used to develop physical education programs. Staff members need only to (1) decide on their philosophic tenets; (2) assess the needs of their students; (3) define objectives designed to meet the identified needs that can be measured; (4) develop individualized instructional activities that progressively motivate students to attain defined objectives; and (5) evaluate the ongoing progress of each student and the overall effectiveness of the program. Further, the ECE model calls for the active involvement of parents in the day-to-day educational process; the use of a large number of teaching strategies so that student needs can be met; the mainte-

nance of a diagnostic and prescriptive profile for each student; and the effective use of bilingual instruction where appropriate.

Use of Publication in Planning

The goals for physical education presented in Chapter 1 of this publication are taken from the *Physical Education Framework for California Public Schools: Kindergarten Through Grade Twelve* (Sacramento: California State Department of Education, 1973). Those goals can serve as points of reference for school districts as they develop their basic philosophic tenets. The assessment of student needs can be made by the use of the basic accountability activity test batteries developed for each goal and found in Chapter 7 of this publication or by the use of items selected from the task columns found in Chapter 4. Objectives that state the measurable criteria needed for the fulfillment of the objectives can easily be drawn from the components of each goal found in Chapter 4. Hundreds of sample activities relating to more than 50 components that can serve as resources for the establishment of individualized programs are found in chapters 4 and 5; and guidelines for evaluating student productivity and program effectiveness are found in Chapter 7. Further, in Chapter 6 an effort has been made to model a typical sequential physical education program approach for kindergarten and grades one through three. This effort should be beneficial to teachers and principals as they strive to set reasonable parameters for course content and expectations. (See Table 2.)

Use of Parents and Aides

The use of paraprofessionals, volunteers, and cross-age aides (older students trained to assist in physical education) is highly desirable. They can assist the educational process by preparing equipment and supplies, helping at a station in an adventure or obstacle course, or working with a child in need of individual attention. Further, they can serve as public relations persons in the community. This informal kind of communication is often more effective than are planned efforts.

Knowledge of Students

Teachers should take every step necessary to know their students. Getting to understand the individual needs, abilities, limitations, interests, and ambitions of each student is needed to provide individualized instructional programs. Awareness of noticeable changes in general appearance, behavior, posture, response to exercise, and the condition of specific parts of the body (such as the eyes, ears, skin and scalp, nose and throat, and the teeth and mouth) makes it possible to refer the student for help before the student's physical condition deteriorates.

Strenuous program requirements can be modified if the condition is temporary or the student is under the care of a family health adviser. Teachers have the responsibility of maintaining a tracking profile for each student so that progress is recorded and data are available for the setting of personal goals for future accomplishments. Teachers may also learn about their students by reviewing the public health records filed at school for the students

Characteristics of Children Four Through Nine

They are curious.
They have not yet fully developed hand-eye, foot-eye coordination but are constantly improving.
They are normally gaining in the development of muscular tissue.
They are beginning to lose baby fat.
They are gaining in the development of overall strength and endurance.
They are somewhat accident-prone.
They have not yet fully developed the cardiovascular capacity of the heart and lungs.
They are easily fatigued.
They have a speedy recovery rate if bouts of exercise are followed by short periods of rest.
They can be individualistic, self-assertive, and independent one moment and cooperative and willing to share the next moment.
They seek adult approval (especially when six or seven years old).
They become gang-oriented (at ages eight and nine)
They enjoy rhythmic sounds and experimentation to musical accompaniment.
They tend to be sensitive to criticism and seek reinforcement through approval.

as they enter kindergarten; engaging in teacher-parent and teacher-pupil interviews; reviewing the cumulative records of students; and observing the students at work and play.

If students exhibit certain symptoms, they should be referred immediately to the family health adviser because the symptoms could indicate health problems:

1. Excessive breathlessness and bluing of the lips or nail beds after normal activity in a physical education class
2. Pale or clammy skin or cold sweating during or after exercise
3. Excessive fatigue as evidenced by unusual lack of endurance or early failure to maintain moderate activity
4. Unusual weakness or shakiness that continues for more than ten minutes after exercise
5. Muscular contractions such as twitching or chronic tension whether localized or general
6. Recurrence or persistence of certain conditions in conjunction with physical performance: headache, dizziness, fainting, a broken night's rest, digestive upset, pain not associated with an injury, undue pounding of the heart or uneven heartbeat, and unusual or unexpected personality changes

Survey of Facilities and Equipment

Full use of available facilities can improve program possibilities. Before planning the parameters of a program, the staff of a school should decide what can best be taught and where it can best be taught. Making short-range or long-range plans is also advisable; for, by means of remodeling or the use of a moderate amount of capital outlay, new teaching stations can be created. Walls for targets and the practice of manipulative skills such as striking and kicking can often be constructed with small amounts of paving. Tetherball courts can be created along the edges of existing hard-surfaced areas at little expense. A roller-skating course can easily be established by the addition of a traffic control circle painted on existing paved areas. A perceptual motor laboratory combined with a dance studio can be established in a vacated classroom at moderate cost. Physical fitness stations can often be built under stairwells, or bars can be mounted at different heights on existing upright poles. Broken chains and seats on a swing can be removed and climbing ropes hung in their place.

A large amount of small equipment is needed in the elementary physical education program. Most of this equipment can be made inexpensively. Children respond favorably and become motivated when new, colorful equipment is used. Programs are individualized best if pieces of equipment are available for all students so that each one can have maximum exposure during work sessions. Most schools can provide classroom sets of equipment, and teachers can rotate the various items so that all children get to use them. If such pooling occurs, each teacher must be doubly conscious of caring for the equipment. The teacher must insist that the equipment be maintained well by each class and must promptly pass along complete sets to the next teacher scheduled to use the equipment.

Large pieces of equipment cannot be provided in quantity. Some homemade items can be built to augment the pieces made commercially. In all cases the teacher should make sure that all equipment is secure and splinter-free; that not too many children are using a piece of equipment at one time; that a need for repair is reported promptly in accordance with school policy; that students are not allowed to play on faulty equipment; and that equipment is stored securely and correctly when it is not being used.

Summary of Planning Procedures

Good program planning requires the involvement of administrators, staff, parents, and students. Once a basic philosophic tenet has been determined, student needs have been assessed, and existing facilities and equipment have been inventoried, the task of designing a progressive, measurable program that can best serve the individual needs of students can be begun. Budgeting for additional equipment needs, providing for the safety of all students, and scheduling feasible teaching areas for effective use are a few of the accompanying tasks to be included in the planning process. The analytic skills of the teacher, the teacher's knowledge of each student's characteristics, and the interest and zeal that the teacher and student bring to the instructional setting will contribute greatly to the overall outcomes of the program.

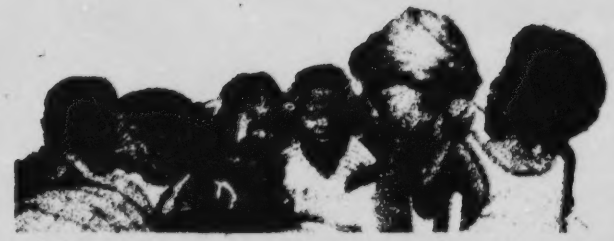
Table 2 Elements Included in the Planning of Physical Education Programs

Action	Central office	Individual school administration	Teachers
1. Make a program commitment.	Make commitment (essential).	Make commitment (essential).	Make commitment (essential).
2. Review what is.	Survey. Observe. Study; assess. Conclude. Deduce.	Review assessment data. Observe programs. Survey facilities and equipment. Determine staff interests/capabilities. Compare fulfillment to stated goals.	Review: Student interest Student skill(s) Degree of planning Use of facilities and equipment Program comprehensiveness Program responsiveness
3. Determine what should be.	Review data. Formulate task force. Consider alternatives. Develop recommendations.	Consult resources for direction. Determine realistic goals. Consider staffing alternatives. Design facility and space plans. Determine program and equipment needs and priorities.	Determine: Children's needs Program's needs Equipment needs Space needs Safety considerations Resources available
4. Act.	Adopt and implement needed policies, programs, and practices. Review school plans. Supply adequate support services. Provide assistance as needed.	Train and motivate staff. Seek and provide needed equipment, supplies, and space. Supervise program planning and implementation. Encourage interdisciplinary activity.	Develop objectives, activities, evaluation instruments, and program alternatives (see chapters 4, 5, and 7 of this publication). Plan program methodologies (see Chapter 3 of this publication). Assess students' performance. Implement challenging daily activities. Reassess student performance.
5. Evaluate.	Evaluate: Policies Programs Staff Resources Processes Outcomes Fiscal accountability	Evaluate: Planning Program progressions Program effectiveness Staff performance Support services Student and community enthusiasm Fiscal feasibility	Evaluate: Planning Program implementation Program effectiveness Student and staff enthusiasm Community acceptance Fiscal feasibility
6. Modify.	Modify as needed.	Modify as needed.	Modify as needed.
7. Publicize and communicate.	Publicize and communicate: Program goals Program outcomes	Publicize and communicate: To students To parents To "publics" To staff	Publicize and communicate: Program outcomes Program previews Innovative activities

Planning Tips for Effective Teaching

1. Select activities that are appropriate to a child's interests, needs, and capacities.
2. Emphasize the intrinsic value of the activities to be performed.
3. Emphasize correct form as skills are first introduced.
4. Provide opportunities for repetition so that mastery can be attained.
5. Change the activity whenever boredom, fatigue, or poor skill development becomes evident.
6. Provide a varied program.
7. Allow for individual differences in standards of performance for the same skill.
8. Teach simple skills by means of the whole method.
9. Break complex skills into smaller component parts.
10. Evaluate instruction and program effectiveness on the basis of the rate and amount of observable learning achieved.
11. Be aware of physiological limitations that hinder or prevent improvement.
12. Integrate the movement activities with other learning tasks. Have students, for example, spell W-A-L-K as they walk; or have them use signs as cues instead of verbal directions so that the students can relate movement activities to the words they are learning to read.

Chapter 3 Strategies for Teaching Physical Education



Although good teaching always requires that intensive, productive planning, preparation, motivation, implementation, and evaluation take place, many styles or models exist from which teachers may choose. Teachers may choose to teach in an authoritative or direct manner to control all aspects of the class; they may provide a stimulating learning environment and allow free exploration of materials or stations to provide for self-discovery; or they may combine aspects of either of these approaches to provide direct and indirect experiences for students. Because students learn differently, teachers should become skilled in many approaches to teaching and should then use the strategy that best fits the needs and personalities of their students or the objectives of the lesson.

Direct Teaching Strategy

Traditionally, many teachers have felt most secure when they have had complete control of their class. They line up the students, prescribe what is to be done, have the students perform the prescribed action, critique the performance, and then allow for practice. This method of teaching is direct and to the point and is usually understood by all involved. It ensures an orderly presentation of a progression of skills. It does not, however, allow for creativity, problem solving, or the different levels or rates of learning of each student.

Some students perform best in such a highly structured environment, but others do not. Many times discipline problems occur because students who can progress more quickly than others in the class or students who are unable to keep up with others in the class become bored, frustrated, or impatient.

Indirect Teaching Strategy

Today, many teachers feel that students must not only perform tasks and develop skills but must also become involved in the process of learning. These teachers give students space and materials as needed, challenge the students to accomplish a task or solve a problem, and then allow the students to do the work for themselves. The teachers accept any reasonably good accomplishment or solution. The teachers offer no demonstrations before the students become involved, and they encourage students to find many alternative solutions before judging which solution is best.

The indirect teaching strategy challenges most students and aids them in learning how to learn. It is difficult for uncreative teachers, however, to develop a large reserve of creative problems and tasks. And often, students do not strive for performance good enough to ensure efficient, meaningful movement. Because students are involved in activity most of the time, discipline problems are usually held to a minimum. However, if too much time is spent on one particular task or if teachers fail to remind students to concentrate on the challenge at hand, some students may become bored and busy themselves with their own interests. Their doing so may infringe on the productivity of others.

Combinations of Teaching Strategies

Because many students cannot be served best by either the totally direct or the totally indirect method of teaching, many teachers adapt or combine the best features of both strategies to individualize instruction for the student. Typically, the combined strategy finds the teacher and others presenting tasks or problems to students by asking a series of probing questions. The student then experiments to find solutions. After a time the teacher designates students who have discovered solutions to demonstrate their efforts to the class. The student evaluates the solutions and attempts to mimic or refine the best of the alternatives. The teacher moves about and offers suggestions in the form of questions or indirect statements to encourage the attainment of optimum action (skill).

The combination of teaching strategies allows for creativity and encourages students to strive for high-quality movements. It provides for the individualization of learning and focuses on many

students without sacrificing the development of optimal efficiency in movement and perceptual skills. The combination of strategies requires a great deal of talent in the facilitator because it is difficult to be articulate in the Aristotelian technique of posing meaningful analytical questions to assist students in the development of advanced levels of cognitive, affective, and psychomotor skills. It is worthwhile to pursue this approach, however, because the reward of observing the assimilation of thinking, feeling, and movement skills into immediate and concomitant applications on the part of many students more than justifies the efforts of the instructor.

Application of Teaching Strategies

Once the teacher has selected the most effective instructional strategies, it is necessary for the teacher to decide how this strategy can be best applied. The teacher must decide whether the students should function as individuals or in small groups; whether they should progress through stations; whether they should compete with others; and whether they should perform through the medium of dance or in response to preprogrammed conceptual symbols. All of these alternatives are appropriate depending on the intent of the lesson, the ability of students to respond, and the availability of support services to develop the needed software and hardware.

Examples of the support materials needed to motivate learning include colorful posters that present the rationale for physical education; task cards and "silly" cards that clearly list the activities to be accomplished; letter and number grids so essential to working in the perceptual motor area; large quantities (preferably one per child) of various pieces of equipment such as scoops, yarn balls, nylon paddles, hoops, carpet squares, doweling, jump ropes, balls of various sizes, beanbags, and balloons; fewer (one per four children) but enough intermediately priced items such as balance boards, footsie boards, target throws, old tires, and scooter boards; adequate indoor and outdoor apparatus such as a coordination ladder, a Stegel, a number of balance beams, mats, a vaulting box, climbing ropes or poles, a turning bar, chinning bar, climbing tower, horizontal ladder, parallel bars, and various court and wall markings.

Organizing students into small groups that rotate through stations is an effective way to make students active if equipment is limited. Caution should be taken, however, to make sure that students are aware of the learning objectives to be accomplished, self-directed enough to pursue them meaningfully, and adequately safety-conscious to avoid hazardous behavior. If such characteristics have not yet been developed, teachers should delay the use of the station teaching approach.

No matter what strategy exists for class presentations, the teacher will want to:

1. Offer cues for effective learning to spur more high-quality work or creativity.
2. Provide opportunities for repetition of positive (correct) actions.
3. Foster the development of positive attitudes by establishing an environment for human modeling.
4. Make efforts to reinforce the desired learning objectives by relating them to activities, skills, or tasks that were mastered previously.
5. Allow enough time for each task so that students can master the desired skills.

Summary of Teaching Strategies

In conclusion, teachers should be capable of fitting the right strategy to the right lesson so that optimal learning can take place. The characteristics of the students, the availability of the necessary materials, and the design of the intended lesson should be factors used by the instructor in the planning of the teaching strategy. Although teachers should use a strategy that fits into their personal style, they should avoid using only one strategy because students aged four through nine have short attention spans and are more apt to be continually motivated if challenged to work in different ways (for example, through use of dance, organized competition, response to themes, and so on). Whatever the approach (direct, indirect, or a combination of the two), teachers should serve as facilitators who praise, challenge, organize, cue, and create an environment that promotes learning.

Chapter 4 Goals, Objectives, and Suggested Activities

Typically, the means used to implement well-planned instructional programs are *goals* (broad-based statements identifying the areas of concern to be stressed throughout the program); *objectives* (specific statements outlining the expected performance criteria to be fulfilled to satisfy the intent of the objective); and *activities* (a range of specific experiences directly related to the designated objective that, when mastered, would ostensibly prepare the performer to meet the measurement criteria specified in the objective). Because great diversity exists in the educational approaches used in California schools and because this publication is intended to aid and not to present mandates, no attempt has been made to present the contents of this publication in a format in which formal objectives are stated.

It is assumed that most school districts have adopted the goals for physical education contained in the *Physical Education Framework for California Public Schools* (Sacramento: California State Department of Education, 1973). School districts will now want to develop district, school, and individual learner objectives in the format of their choice. School district personnel will write and implement objectives that focus on a wide perspective to provide for the needs of all students and stimulate diversified high-quality programs of instruction. Staff members at the school level will write and implement objectives related to direct services to students as measured by the productivity or sought-after qualities of movement that result from instructional activity. All objectives will be designed to meet identified needs.

An example of a districtwide needs statement, objective, and criterion of success related to physical education for children aged four through nine would be:

1. *Needs statement.* A need exists to satisfy qualitatively the legislative requirement that all elementary school students receive instruction in physical education activities.
2. *Objective.* The objective is to provide, at the elementary school level, programs of instruction that meet or surpass existing legal mandates and are designed to meet individual needs and provide for measurable progress in preidentified areas of concern.
3. *Criterion for success.* The criterion for success is the inclusion of this activity, in accordance with legal requirements, in each of the district's elementary schools effective immediately. A minimum of 80 percent of the students must pass a preidentified and individually based set of basic accountability activities related to a minimum of four goals as outlined in this publication.

An example of a school's needs statement, objective, and criterion for success related to a specific goal and applied to students aged four through nine is as follows:

1. *Needs statement.* A need exists to provide students with fundamental instruction in the area of acquisition of motor skills so that they may develop the ability to move with control, expression, efficiency, and skill.
2. *Objective.* The objective is to assist students in the development of competencies in motor skills as measured by the fulfillment of predetermined measurement requirements.
3. *Criterion for success.* The criterion for success is that students aged four through nine who are enrolled in physical education programs will demonstrate competency in motor skills acquisition by successfully completing a minimum of one series of motor skills basic accountability activities described in this publication (see Chapter 7).

   Note: Students will be expected to advance on the continuum at a minimum rate of one level per school year (see Chapter 7).

An example of a learner's objective based on an identified need discovered through pretesting or teacher observation would be:

1. *Needs statement.* Students must learn to absorb force to avoid injury when receiving a ball or landing after a jump.
2. *Objectives:*
   a. The first objective is to move the arms and hands in toward the body (give with the ball) as contact with the ball is made while one is catching a ball.
   b. The second objective is to land on the balls of the feet; bend at the ankles, knees, and hips; and extend the arms upward and outward at the waist while recovering from a jump.
3. *Criterion for success:*
   a. The criterion for success is that students catching balls will relax a minimum of 90 percent of the time as they catch the balls.
   b. The criterion for success is that students landing after jumping will absorb the shock of the activity by following the details of the objective each time they jump.

If less formal objectives are acceptable to the district, one might establish objectives for each goal, subobjectives for the components of each goal, and measurement by tracking the students formally or through teacher observation during their regular class activities. This daily record or a record of class observation could suffice as the formal evaluation process (see Chapter 7).

In this chapter are presented specific activities related to the identified components of each of the goals for physical education in California schools. Each goal has accompanying introductory remarks. It is hoped that these comprehensive materials will offer a stimulating array of meaningful activities that can be individualized to meet the needs of students as the students vigorously and enthusiastically pursue the natural medium; that is, *movement.*

Goal 1 Self-Image

Feeling good about oneself and knowing one's capabilities as well as one's limitations contribute to the development of a positive *self-image*. Participation in activities that help students become acquainted with themselves as persons similar to others but unique as individuals make positive self-identification possible.

Students need to know about their bodies: how their bodies work and can best be moved. Learning about body shapes, functions, and proportionate sizes is essential to fundamental education and provides a valuable touchstone for formal educational processes. What more interesting object exists for study than one's own expressive instrument, one's body? Learning about its capabilities and limitations can be enjoyable and exciting. Students squeal with delight when they are successful. By working with their own living laboratory, their body, they can succeed many times in many ways.

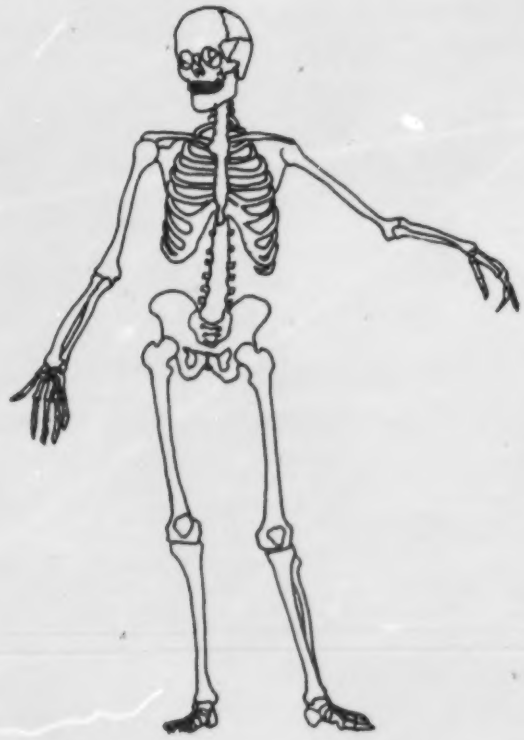
As students learn about the different parts of the body—its special and combined functions, the expressive ways in which the body communicates through movement, and the ways in which the body relates spatially to themselves, to others, and to objects—they tend to feel good about themselves. They find ways to accept or adapt their own limitations and those of their peers.

Positive guidance in an environment of total acceptance can guarantee students a solid cornerstone on which to build their educational foundations. When children feel good about themselves, they succeed; and when they succeed, they develop confidence. Confidence enables them to look upon challenges as doors and not hurdles. They sustain a sense of curiosity, for they are fortified with feelings of acceptance and success. The cycle repeats itself, and high-quality performance becomes consistent.

For this reason and other reasons, the goal of self-image is placed first in this publication. Getting a positive introductory orientation to one's greatest resource—oneself—is essential for future success inside or outside the classroom.

Goal 1: Self-Image

Component: Body Image (Kinesthetic Discrimination)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Help students realize that the elements of body image are knowledge of the parts of the body, functions, shapes, movements, and size. Teach students the parts of their body by pointing to the parts repeatedly and naming them; by singing simple songs ("Head, Shoulders, Knees, and Toes") and touching the parts named in the lyrics; or by having students lie down, tense an identified part of the body, relax that part, and name it. Introduce more and more parts of the body gradually until all are known and easily identified. Emphasize the functions of the body as the parts of the body are learned: the nose smells, the teeth bite, the eyes see, the ears hear, the arms wave, the legs walk. Slowly introduce the functions of the combined parts of the body; for example, the skeleton supports the weight of the body and the muscles, thus helping to provide for movement; the head houses the brain, which sends messages to the muscles and bones so that movements can occur. Alert students to the various shapes of the body: legs, arms, and back (linear); head, trunk, and hips (triangular); wrists and ankles (circular). Talk about and demonstrate the shapes that can be made by moving the various joints: arm circles, leg circles, swing half-circles, ankle and wrist rotations, angular Vs with legs and arms. Have students curl up and extend, roll and stretch, walk and creep, wiggle and squiggle, to explore the many ways their bodies can move. Have students discover the relative size of the parts of their body. Ask questions: Are the toes longer than the fingers? Are the arms longer than the legs? Is the back the longest part of the body? Play "muscle talk" or "bone talk" and have the students learn the names of their muscles and bones. Label a Halloween skeleton's bones and have students dance to the sounds of the names.	Challenge students to touch their: Toes, nose, chin, shins, hips, elbows. Fingers, wrists, knees, thighs, back, front. Chest, neck, ankles, waist, ribs, ears. Mouth, head, arms, legs, feet, hand, jaw. Challenge students to make up their own touching sequence and sing out the names of the parts of the body being touched. Challenge students to complete the following: I _____ with my nose. I _____ with my eyes. I laugh with my _____. I chew with my _____. I _____ with my legs. I _____ with my arms. I roll with my _____, and I _____ with my tongue! Challenge students to sit on a chair and: Swing the right (left) leg. Swing both legs together; both legs in opposite directions. Swing both legs apart; together, with one leg crossing in front, one behind. Rotate the left (right) ankle (foot). Tap a rhythm and clap in time to it. Challenge students to lie down and: Move both arms and legs up and back (out and back). Touch the right (left) hand to the opposite toe. Touch both feet and keep the legs straight. Lift the head and gently put it down. Raise an arm and let it flop. Cross the eyes, toes, legs, arms, and fingers. Raise the part of the body identified (elbows, knees, head, legs, arms, shoulders, hips, back).	*Language Arts and Reading:* Teach these vocabulary words: abdomen, ankles, arms, back, calf, cheeks, chin, chest, ears, ear lobe, eyes, eyebrows, eyelashes, elbows, forehead, feet, fingers, fingernails, heels, hands, head, hair, hips, knees, knuckles, legs, lips, mouth, nose, neck, sides, trunk, tongue, toes, thighs, temples, teeth, waist, wrists, laugh, smell, taste, hear, cry, smile, chew, gnash. 

Goal 1: Self-Image (Continued)

Component: Body Image (Kinesthetic Discrimination) (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
	Challenge students to think of, move, and name the: Largest part of their body. Smallest part of their body. Challenge students to start with the smallest (largest) part of their body, move it, and progress toward a larger (smaller) part of their body until reaching the largest (smallest) part. Challenge students to draw a body outline and label as many parts as possible. Challenge students to evaluate their own posture by standing in front of a mirror and observing if their feet, knees, hips, and shoulders are level, determining if they have a forward head, swayed back, or round shoulders. (See the appendix for information on posture.)	Have students respond to flash cards, citing parts of the body instead of verbal cues. Have students write the words in the blanks suggested in the third challenge of column two (on the preceding page). *Art:* Use drawings of human beings to have the students identify various parts of the body, their functions, and their shapes. Have students compare body shapes to other shapes evident in existing artifacts. *Music and Dance:* Use commercial records to explore body image (see selected references in the back of this publication). *Science:* Combine action with the study of the bones, muscles, and organs of the human body.

Goal 1: Self-Image (Continued)

Component: Capabilities and Limitations

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Emphasize that, although we are all alike, we are also different! Point out that in physical education everyone can be successful in finding out about the body—how it works and moves and in how many different ways it can be manipulated. Have students stand in front of a mirror to determine whether they are tall, short, medium, heavy, or light; what the color of their skin, eyes, and hair is; whether they can smile, frown, shrug, stand tall, spin, clap, sit, or bend; and whether they have good or poor posture. (See the appendix for information on posture.) Point out that good posture is essential if one wants to be healthy and move efficiently. Emphasize that students should hold their head erect, keep their chin in, back straight, and body aligned so that the center of gravity allows the body to be correctly postured in a relaxed manner. Have students practice walking, standing, and sitting with good posture. Discuss growing and the need for proper diet, rest, and exercise. Talk about fatigue and fitness. Point out that it is all right to become tired and that they should try to do their best at all times. Discuss how fitness helps one have a vigorous, enjoyable life. Talk about how rest will help make one ready to work and play some more. Have students exercise and talk about what effects it had on their body (faster heartbeat, increased perspiration, tired muscles). Ask students to compare themselves with their older brothers and sisters and point out that the students are not expected to have the same capabilities as their older brothers and sisters. Talk about what the students must do to develop to their greatest potential and how they must acknowledge their limitations without being frustrated.	Challenge students to discover: If they can make a sand castle. If they can consistently throw a beanbag into a trash can from a distance of three meters. If they can pull wheeled toys without turning them over. If they can ride a tricycle with control. If they can move the parts of the body in response to verbal (written) cues. How many times they can jump rope without missing. How far they can run. How high they can jump. How far they can jump. In how many different ways they can walk, hop, skip, run, gallop, slide, and roll. To what height they can reach; whether they can crawl through a cardboard box; whether they can get out of a rolling cylinder; or whether they can run through a rolling hoop without causing it to stop. If they can go through a broomstick or a piece of doweling without releasing their grip on each end. How many different emotions they can express with movement. How long they can balance on two feet (one foot) on a balance beam. If they can follow the footprints on an adventure course (cutouts or painted footprints put down in a walking, hopping, jumping, leaping pattern) without losing their balance. If they can do five tricks on a chinning bar. If they can play catch with a ball (beanbag, deck tennis ring, Frisbee, coffee can lid). If they can dribble a ball with control, using their feet or hands. If they can hit a stationary (moving) object straight. If they can improve any of the previous totals after rest; after practice. What makes them achieve their best performance.	*Language Arts and Reading:* Teach these vocabulary words: capability, limitations, rest, relaxation, diet, food, nutrition, exercise, move, performance, practice, concentration, classmates, growing, maturation, heredity. Have students keep an "I Can Do" notebook in which they list their accomplishments in physical education such as: "I can name eight (ten, twenty, thirty) parts of the body and tell what they do." Or "I can move my body in eight (ten, twelve, sixteen) different ways." Periodically, check the students' claims and praise their achievements. *Psychology:* Help students in values clarification by having friendly, easy discussions about feelings. Have students discuss (1) what feelings exist when people laugh at others instead of with others or jeer at or point to others less capable; (2) what feelings the students want to exist; and (3) what produces warm feelings. Praise students when they do thoughtful things that reflect the sensitivity of others' feelings. Expect students to fail sometimes. Correct them positively so that they will habitually strive to pass along good feelings ("warm fuzzies") instead of harsh ones ("cold pricklies"). Point out that everyone likes to succeed and that everyone can if he or she tries hard, works to improve areas of weakness, and concentrates on the task at hand. Discuss why some students are good at mathematics and others draw well. Suggest that such differences are acceptable and understandable in the classroom. Point out that people inherit different physical capabilities and talents and that they will, therefore, perform differently on the playground.

Goal 1: Self-Image (Continued)

Component: Relationships to Self, Others, or Objects

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Realize that students at this age will vary in their abilities to relate to others. Provide as many opportunities as possible for individuals and groups to be successful. Work from simple to complex so that students can build success upon success. Point out that relationships may be paternal, passing, permanent, private, public, or possible within oneself, with others, or with objects. Have students talk about how they feel about themselves when they succeed or fail, are praised or scorned, or gain or lose a friend. Allow students to experience relating to an object in a physical way (on, over, around, under, in front of, behind). Emphasize that this type of relationship is different from relationships previously discussed. Have students work with partners, in small groups, in larger groups, and finally as a whole class in exploratory or expressive activities (problem solving, response to movement challenges, portrayal of dramatic stories with animation). Observe children's persistent movement patterns to determine the nonverbal communication of their self-image (watch for clinging, bullying behavior, slowness, hyperactivity). Seek the causes of this symptomatic behavior and together attempt to modify the behavior through positive means. Allow children to tell whether they have been helpful, hurtful, or neither during physical education classes. Encourage children to discuss the meanings of helpful, hurtful, and neutral.	Challenge students to: Talk about what makes them feel good about themselves (when they succeed; achieve; help others; finish a project; receive love from their dogs or cats, parents, and loved ones). Talk about what makes them feel badly and how they could avoid such negative feelings. Move over, around, in front of, behind, to the left of, to the right of, in and out of, and across and back over a hoop. Move under, over, across, around, to the left of, and to the right of a sturdy table. Move in opposition to a partner. Move in unison with a partner (with three; with four). Use different types of movement as they go through an obstacle course. Ask them to discuss how they felt when they had to use their arms (feet) as the principal means of transportation. Discuss the relationship between strength and success on obstacle courses. Work hard on movement tasks so that success will be natural. Explore different environments and sensations such as open space; cramped space (inside a box, under a table, inside an open-ended cylinder); heights; a motionless position; very quick movement. Experience the inverted position by hanging upside down on a bar, a rope, or a jungle gym; taking weight on the hands for longer and longer periods of time (wheelbarrow walk, handstand, mule kick); doing partner stunts such as the double roll and flying angel. Relate to both stationary and moving objects.	*Language Arts and Reading:* Teach these vocabulary words: good, bad, feelings, unison, inverted, upside down, positive, negative, relationship. Have students talk or write about their favorite relative and why the relative is a favorite. Ask the students to describe how these good feelings about a person happen. *Mathematics:* Talk about relationships in numbers work. Have students learn about even numbers and odd numbers. Use dice to learn about the combination of numbers. Let the children relate to numbers by having them perform exercises according to the numbers produced by the roll of the dice. *Science:* Talk about the anticipation needed when one is working with moving objects.

Goal 1: Self-Image (Continued)

Component: Self-Expression (See also Creative Expression)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Realize that nonverbal communication can be just as expressive as verbal communication. Encourage children to be natural and expressive in their movements as they interpret dramatic moments, dance rhythmically, move in slow motion, respond to poetry or rhythmic accents (word phrases, clapping, repeated syllables), and solve movement tasks calling for imagery. Allow students opportunities for self-expression by providing dance challenges, punching bags (or balloons), and dramatic play. Encourage student efforts in self-expression by praising sound, creative performance, providing opportunities for showcasing, and stimulating the students' imagination. Ask students to explore their kinesthetic sense expressively by moving with their eyes closed, spinning rapidly, and then freezing in a unique or grotesque "statue" position; or by attempting various activities while airborne. Provide equipment that will challenge the students' imagination and then allow time for small groups to explore the many alternatives (for example, provide cardboard and newspapers with which students might construct props for a pirate adventure, a space flight, an Indian ceremony, a Hawaiian dance, a bullfight). Be aware of children who constantly act out the same fantasy. Their doing so might indicate feelings, fears, hopes, or traumas faced in life. Ask the students to talk about what they have watched on television and then plan a class dance to dramatize suitable subjects. Allow students to "be" all the characters or objects that they see themselves as (for example, spiders, clouds, fire, insets, detectives, ballet dancers, athletes, tops, cars).	Challenge students to: Be wooden soldiers; Raggedy Ann or Andy. Move and express various emotions. Respond to *Shhh!* or *Pow!* or *Pop!* Move to drumbeats, cymbal crashes, tambourine taps and shakes, woodblock rhythms, triangle tingles. Express *time* by moving fast, slow, or moderately in varying patterns. Express *force* by moving lightly like a balloon or heavily like an elephant. Express and use *space* by moving high or low, wide or narrow, in big circles or small squares. Express *flow* by moving like a smooth sand dune responding to the wind or like a mismanaged puppet. Glide; shake; roll; relax. Move to music (various selections) to express what they feel. "Talk" about their fears, hopes, and dreams through movement. Express themselves as a color. Demonstrate how they can move with control; without control. (Have them discuss differences in feeling.) Dance what they would like to be; what they really are. Use facial expressions to depict six (eight, ten, twelve) different feelings. Respond to television commercial jingles in small group movements. Breathe deeply and unwind; then breathe quickly and wind up! Interpret music, poetry, or voice inflections through expressive movement.	*Language Arts and Reading:* Teach these vocabulary words: dance, movement, expression, facial, force, soft, smooth, jerky, slow motion. Have students respond with movement to flash cards that show letters or words. Have students use their body to depict letters of the alphabet or numbers. *Art:* Talk about how colors express emotions or feelings. Show how the blending of colors makes new or different colors. Compare the blending of movements and point out how new movements are thus created. *Music:* Play different musical selections. Discuss their expressive qualities. Have students tell why some music makes them happy, makes others sad, and makes still others frightened. *Psychology:* Have students role play simple home dramas and discuss how the various characters make them feel (for example, the angry father or mother, the nagging little brother or sister, the faithful dog). Point out that people usually enjoy having people around who are happy and helpful but that those who bully or whine or nag are usually not welcome. Talk about how to handle the natural emotions of anger and disappointment. List alternatives to use when frustrations overwhelm. Have students act out these alternatives with and without verbalization.

Goal 2 Social Behavior

Learning to interact, produce, share, rebound from disappointments, accept successes with humility, lead, and follow is essential if one wishes to be a contributing, vibrant member of society. In the school setting the physical education program provides abundant and important opportunities for students to begin experiencing and responding to some of the stresses and demands that approximate those of society.

Students must learn to follow directions, share and care for equipment, respect peers and their opinions, accept responsibility, cooperate for the common good, and act in accordance with school regulations if they are to participate successfully in school functions. Learning to interact first with one person, then with two persons, then with a small group, and finally with the whole group represents another level of accomplishment toward which students should strive. Helping students get rid of sexual, racial, or ethnic prejudices brought about by ignorance or cultural heritage or the prevention of prejudice is a sensitive assignment for teachers. Aiding students to become leaders of their peers and teaching the reasons behind rules and regulations are all related to the fulfillment of the goal of acceptable *social behavior.*

Each class meeting represents an opportunity for growth in social behavior. Students tend to model themselves after the model they see. If a high level of trust, a positive and constant environment for learning, and cues on acceptable behavior exist in the classroom, positive growth in socially desirable behavior patterns will usually occur. If, on the other hand, sarcasm or ridicule, a feeling of disorganization, a record of inconsistent treatment, or a low level of trust between student and teacher exists, little growth in socially desirable behavior will occur.

Children strive to become that which they see and admire. They tend to emulate good or bad modeling. Teachers must, therefore, plan well; interest and challenge students; strive to motivate students; set understandable, just rules; provide students with opportunities to make decisions; remember that children are children; avoid interpreting student misdeeds as personally insulting; and discipline students fairly.

Goal 2: Social Behavior

Component: Knowledge of Elements

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Instruct students about their need to know and understand the rules that govern them. Point out that rules are made to protect or to facilitate matters so that people can enjoy themselves safely and efficiently and get along with as little strife as possible. Review the expected behaviors for the classroom, playground, and activity room. Give positive examples of how students can show self-control, self-discipline, good sportsmanship, cooperative attitudes, and tolerance and respect for people and equipment. Review all rules regularly so that misunderstandings will not occur. Have students cite some reasons why rules exist (for example, the danger of traffic hazards and other hazards, the chance of bodily harm, the need to respect the rights of others, the limited amount of equipment, and the cultural heritage of our democracy). Establish a standard operating procedure so that everyone will know what social behavior is acceptable. Involve the students in the process of establishing the necessary constraints so that they will understand the rules and their role in the process. Keep the rules as simple as possible but be specific, particularly as to safety. Provide opportunities for students to lead as well as follow. Leading simple games or being responsible for equipment disbursement or retrieval are but two examples of opportunities that could be provided. Leading in choreography, balance beam demonstrations, or the planning of different obstacle courses are other examples that could easily be incorporated with class planning. Create such an environment of trust that every student will wish to lead or follow naturally.	Challenge students to know the necessary desirable rules as applied to: Going and coming from physical education classes. Working with small equipment. Working on large apparatus. Getting and returning equipment. Working individually or in groups. Sharing equipment. Acceptable behavior during instruction, free play, competition, and response to tasks (station teaching or circuit training). Traffic flow during class; during recess. The rights of classmates. The rights of schoolmates; adults. The rights of owners of adjacent property. Receiving and giving constructive comments. The schoolgrounds. The environment. Language usage while involved in physical education. Equipment in need of repair. Appropriate clothes for safe involvement in activity. Personal safety (keeping shoelaces tied; looking where they are going). Special situations such as tumbling. Challenge students to: Help their classmates learn and obey the rules. Devise new rules that might be necessary. Learn to recognize hazardous conditions and avoid them. Explain why behavior they see at Little League games or on television is acceptable or not. Evaluate themselves on whether they follow the rules and why. Act out acceptable and unacceptable behavior and explain why their actions were so judged.	*Language Arts and Reading:* Teach these vocabulary words: behavior, rules, society, acceptable, expected, self-control, self-discipline, cooperation, good sportsmanship, tolerance, respect, schoolmates, classmates, adults, sharing, neighbors, safety. Have students write stories or poems or plays about what happens on the playground and then act them out. Discuss the way the characters behaved. *Art:* Have students draw pictures reflecting the rules necessary for safety in activity areas. *Social Studies:* Relate the rules used at school to the laws necessary to govern society. Point out the roles a citizen may play in helping to formulate or modify rules. *Psychology:* Realize that in today's complex society many students are unable to cope with the stress so prevalent in and around playgrounds unless positive supervision is provided. Talk about frustration and anger and encourage students to seek acceptable ways to deal with them. Point out that everyone feels stress differently and that one must constantly strive to find positive ways to deal with negative situations. Help timid students feel comfortable by gently encouraging their active involvement in class activities. Value their slightest contributions and reinforce the acceptable behavioral traits that they demonstrate.

Goal 2: Social Behavior (Continued)

Component: Demonstration of Acceptable Social Behavior

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that each student's behavior patterns will be observed and that it is hoped each student will strive to behave in socially acceptable ways. Teach students the verbal commands of *go* or *start* and *stop* or *freeze*. Outline what is expected when these cues are given. Provide many opportunities for students to move through space without touching anyone or anything. Praise them when they can do so successfully. Consider changing class activities (adding activities or changing the focus of the lesson) if most students appear restless. Emphasize what is expected as suitable playground behavior and look for students who do not complain about having to turn the rope, wait for their turn, or return to the end of the line without pushing, shoving, or calling out to classmates. Watch out for students who become so absorbed in the activity that they forget where they are. Caution them to concentrate on watching where they are going and to be alert to hazards. Tell students regularly what is expected of them and praise them when their actions demonstrate that they concur. Give students opportunities to play with various members of the class. Encourage the students to get along with others and enjoy being with them whether they are equally skilled, less skilled, or more skilled. Observe the efforts of the students and praise or criticize their behavior. Establish consistent and fair practices for helping those not complying with stated procedures to learn to want to comply. Consider having them give verbal response to such questions as the following: What are you doing? Why are you doing that? Is what you are doing helping you or others? Is there something you can do that would not disturb others and that would help you?	Challenge students to do the following consistently: Follow the directions of the instructor. Share equipment. Take turns. Wait in line patiently. Remain quiet and still while instructions are being given. Try hard to do all the tasks and adventures suggested. Concentrate on performing the tasks as well as possible. Play with all members of the class and not just with special friends. Avoid calling classmates names. Do their share of the less than enjoyable tasks (turning the rope or manipulating the tinikling poles). Avoid complaining about classmates. Show respect for the opinions of classmates. Demonstrate good sportsmanship by playing according to the rules, accepting the decisions of officials, and congratulating their opponents no matter what the outcome of the game. Get and return equipment safely and courteously. Accept gracefully instructional tips for better performance. Channel frustrations in acceptable outlets (beat a punching bag, run, or engage in a strenuous bout of exercise instead of hitting, pushing, shoving, or calling classmates names). Judge play areas as to safety and play only in areas free of hazards. Lead or follow enthusiastically. Be honest in all endeavors. Refrain from damaging equipment or marring the environment. Demonstrate self-control by posing questions tactfully, controlling their temper, and following good health practices as to nutrition, rest, and exercise.	*Language Arts and Reading:* Teach these vocabulary words: consistency, turns, responsibility, respect, decisions, courtesy, tactfully, self-control, hazards, leadership, followership, fair. Have students tell about programs they have seen on television that relate to school. Let them discuss what they learned about behavior. Ask them which of the characters they would like to be. Have students write about words such as courage, skill, teammate, self-discipline, cooperation. Encourage students to give examples of how people can demonstrate the best attributes reflected by these words.

Goal 3 Motor Skills

Learning to move with control, expression, efficiency, and skill in a variety of ways and in a multiplicity of situations contributes greatly to a student's development of a self-concept and a sense of accomplishment, knowledge, and physical prowess. Students aged four through nine are ready for learning movement skills. They are inquisitive about themselves and everything else and are eager to participate; but they are quickly disappointed if unsuccessful. Teachers will, therefore, want to plan programs that allow, encourage, even guarantee daily success for each student. This purpose can best be accomplished by assigning simple tasks first and moving to more complex tasks and a combination of tasks only after students have been consistently successful in performing the simple tasks.

Because motor skills are extremely important in physical education, they are dealt with extensively in this publication. Teachers are provided with many choices in the selection of suitable activities for each student. It is recommended that teachers assess the initial capabilities of their students (see Chapter 7 on evaluation); prescribe activities based on the results of the assessment; and then assess the students again to see if progress has occurred or if a high level of performance has been maintained.

The performance of the many multidisciplinary activities suggested in this publication and additional activities developed by the teacher can aid efforts to make the curriculum come alive. Students who find movement a natural medium will be attracted to academic work and vice versa. Both teacher-directed activities and task-oriented activities can aid students in learning *how to learn* and in acquiring motor skills more readily. Teacher-directed activities present basic data that should be mastered by the one presenting the data as well as by the one to whom the data are presented. If applied creatively through task-oriented activities, the knowledge gained can help guarantee quality of movement. The task-oriented activities challenge students to respond to specific directions or to respond creatively to statements of problems needing solutions.

As noted earlier, this publication does not dwell on the "games" approach to physical education. Games do contribute to the educational process, but they fit best into the overall scheme after basic movement skills have been mastered. Students aged four through nine do enjoy involvement in suitable games. Teachers may, therefore, wish to use games in a limited way during class and more extensively during recess or lunch breaks to reinforce classroom instruction in physical education.

Each instructional session should be enjoyable and challenging and should be organized so that students achieve success. The sessions must, therefore, be carefully planned; be concerned with topics of interest; be diverse and creative (not drab and repetitious); and be challenging. Students will have to be introduced to the exploratory approach to learning. Teachers should take time to make the students aware of general class procedures, the availability of equipment, the responsibility of each student to respect the personal space of another, and the parameters of acceptable social behavior.

The sessions should be made progressively more difficult from day to day and year to year (see Chapter 2 on planning programs and Chapter 6 on suggested yearly programs) so that redundancy is avoided and students are constantly challenged. It is *not* intended that teachers start on the first task described and progress as far as they can each year. Instead, they should determine the levels of skill of their students and assign activities that will challenge the students from the outset of the program.

Remedial instruction should be a natural strategy for helping students who need to review what was learned or adapt their behavior to accommodate a temporary or permanent impairment. Because components, skills, and tasks are presented in their estimated order of difficulty, students with deficiencies should start with the simplest activities and progress to the more complex in keeping with personal abilities.

Goal 3: Motor Skills

Component: Qualities of Movement—Space, Flow, Force, Time, Relationships[1]

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that just as one talks while using different expressions and tones and speeds, one can move in the same manner. Review the matter of *space*. Emphasize that space refers to the total area in which movement can take place. *Personal space* is that area around each individual that one can reach without touching another person. *General space* is the area used by everyone when moving from one place to another. Have students explore their personal space by pretending to be glued down and then trying to move. Then have them break loose, burst to another space, and then become stuck again. Discuss and demonstrate *flow*. Point out that flow is the smooth, uninterrupted continuity of one movement to another to create a pattern or a sequence of movements that may or may not be repeated. Have students practice flowing smoothly from one locomotor movement to another to a nonlocomotor combination of movements. Encourage freedom of movement but suggest that the students maintain balance at all times. Point out that *symmetrical* movements are balanced so that both sides of the body look alike or move in an identical manner. Movements that are unbalanced or look different from one another are called *asymmetrical*. Emphasize that *force* is reflected by the tension of muscles as they project strong, moderate, or weak responses. Contrast *force* and *time* so that it is clear that one may change the timing of a movement from fast to moderate to slow and still demonstrate strong, moderate, or weak degrees of force.	Challenge students to move: Fast within a small space. Slowly throughout a large space. Explosively! In, out of, up, down, and around an object. Slowly, then faster and faster and faster. Freeze! With force, without force; steadily, unsteadily; heavily, lightly; slow, fast. In a curved path; a straight path; an uphill path; a downhill path (with an imaginary load; without an imaginary load). Softly, with big movements; softly, with tiny movements. With wide steps; with narrow steps. With wide, sticky steps toward a partner; with narrow, squishy steps away from a partner. As though initiating force; absorbing shock. Zigzag through an imaginary haunted house. Tightly and loosely in a circle. From one place to another in a direct line. From one place to another in a broken line. Above someone; under someone. With continuous, flowing movements of the arms and head. With jerky movements of the head, arms, body, and legs. As though meeting a partner in a relaxed (tense) manner. In a flow from one movement to another and to another. With big movements; with small movements. To the left, softly; to the right, heavily. With the rounded parts of the body; with the pointed parts of the body. While slowly accelerating; quickly decelerating. With one body shape across the room; with another body shape on a return trip. With unequal steps.	*Language Arts and Reading:* Teach these vocabulary words: force, space, time, shape, flow, path, near, far, meet, part, in, out, up, down, around, heavy, light, strong, soft, big, little, constant, broken, continuous, jerkily, long, short, wide, narrow, straight, crooked, contrasting, symmetrical, asymmetrical, smooth, rough, tense, relaxed, accelerate, decelerate, initiate, absorb, round, pointed, curved, angular, moderately. *Dance:* Have one-half of the students get partners and form some kind of obstacle (a bridge, a blockade, gnashing teeth, a circle, and so on) and then have the other half go through the maze created by their classmates. Play the composition "In the Hall of the Mountain King" from the Peer Gynt Suite by Grieg to aid in emphasizing the need for dramatic quality. Change groups and repeat the assignment. *Music:* Play various selections from classical and contemporary composers and have the students discuss the qualities of flow, force, and time reflected in the music. *Psychology and Social Behavior:* Discuss the kinds of movement that make students feel good and the reason. Relate this matter to the ways in which students communicate verbally. Do they like being screamed at? Do they enjoy quiet, soft compliments? Can they find ways in which to reinforce good feelings? Can they avoid being negative? What movements are positive? Do they communicate even then they don't use words? In what ways can they make each day happier?

[1] All of the activities described in Goal 3 can be performed with the types of movement described in this first component.

Goal 3: Motor Skills (Continued)

Component: Qualities of Movement–Space, Flow, Force, Time, Relationships (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Have students work in relation to objects (beanbags, chairs, pieces of paper) and perform slow (fast), heavy (light), flowing (jerking) movements while standing in their personal space or moving through general space. Have students become bees or butterflies and move through a field of flowers. Let them tell you why they are moving with the force and speed they have chosen. Ask them to reverse their action so that the bees fly slowly and the butterflies fly swiftly.	With equal steps. Around, with symmetrical (asymmetrical) movements Lightly, strongly, weakly, meekly, forcefully by themselves (with a group of three). With short steps; with long steps; slowly, then fast, then slowly again. Moderately, with angular movements. In a relaxed manner from a high level to a very low level.	*Science:* Talk about the attempt to conquer space and the obstacles that make the conquest difficult. Talk about how time becomes infinite once the earth's hemisphere is broken through. Have students try to become space persons and move as space persons might move. Work on learning to tell time.

Goal 3: Motor Skills (Continued)

Component: Locomotor Movements–Crawling, Creeping, Walking

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Instruct students to crawl or creep in cross-patterned movements. Point out that *crawling* is done on one's hands and knees and that *creeping* is done in an extended prone position. Encourage the students to look at their extended hands as they crawl or creep. Point out to students that they should be aware of safety hazards and crawl or creep on smooth surfaces only; that is, on surfaces free of splinters, glass, and so on. Instruct students to step from the heels to the balls of their feet and on to their toes. Encourage them to swing their arms in opposition. Use verbal cues as students walk, with or without rhythmic accompaniment: "Toes straight ahead." "Walk tall." "Head up." "Knees over the feet." "Chin and stomach in." "Swing the legs from the hip." "Strive to be smooth." "Swing the arms in opposition." "Lead with the chest." Have students play follow-the-leader in small groups, using walking or creeping movements within established space. Change leaders frequently. Have students take a walking tour of the school–inside and outside. Point out the boundaries, safety rules, various pieces of playground equipment, and so on. Encourage pupils to march, tiptoe, glide-step, and walk leisurely during the "adventure." Emphasize good posture (see the appendix). Set up an obstacle course, using tires, cones, ropes, and lines. Have students crawl or creep and walk through the course. Use verbal or musical sound cues to indicate when the students are to change from one kind of movement to another. Emphasize the characteristics of good posture as students practice walking: opposition; carriage; straight but comfortable body alignment; and placement of the feet in a straight line (see the appendix).	Challenge students to creep or crawl or walk: Into and out of the space provided without bumping into anyone or anything. In as many different ways as possible. Slowly (fast) in a big circle; a small circle. Slowly at first; quickly at the finish; and vice versa. Using very long (short) movements. As if happy (sad, tired, angry). High at first; low at the end; and vice versa. In as many directions as possible. Like bears, rabbits, dogs, cats, camels, elephants. Away from the instructor until a signal is given and then toward the instructor until told to freeze. In a zigzag manner. Challenge students to walk: Straight as an arrow; bent over with age. While doing something else. Sideways to the right; to the left. In circles while going away from (toward) the instructor. Around an object that is stationary (moving). With a partner in step; out of step; at the same time; faster; slower. In as many ways as possible with a partner. Tall, with toes pointed forward; outward; and so on. On tiptoes in a straight line; in a circle. With steps as tiny as possible; as big as possible; fast; slow. Noisily; quietly. And change directions at a signal without touching anyone else. And change directions but remain facing in the same direction. And keep hands low (high) while moving at a low (high) level.	*Language Arts and Reading:* Teach these vocabulary words: in, out, big, small, forward, backward, up, down, high, low, tiptoe, circle, line, swing, stop, go, right, left, walk, creep, crawl, rhythm, beat, clap, happy, sad, clown, fast, slow, zigzag. (Allow students to demonstrate their knowledge of the words by means of appropriate movements.) Have students walk to letters located on a grid in response to a verbal command. Have students form various letters by walking heel and toe in loose sand. *Mathematics:* Have students walk to and around various geometric shapes and various numbers. Have students go to certain numbers in response to a verbal command and a rhythmic command (three claps, and so on). Have students go to certain numbers or have them form numbers to give correct responses to simple and complex problems. *Dramatics and Dance:* Have students express various characteristics by walking in a stylized manner: happy, sad, lazy, busy; like mailmen, tightrope performers, clowns, military persons. Have students show how they think different animals might respond to music. *Music:* Teach students about beat, phrase, accent, time, and rhythm by having the students move to different rhythms, stand and sit at the start of different phrases, and clap different time patterns while moving according to the patterns. Have the students move to counterpoint or walk in time to music while expressing the mood of the music.

Goal 3: Motor Skills (Continued)

Component: Locomotor Movements–Crawling, Creeping, Walking (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Have students march to music with and without clapping: forward, backward, right, and left. Teach the dance "Glowworm" and other simple square dances requiring walking skills. Have students mimic movement patterns created by their classmates and the stylized walks of famous persons or commonly known groups of persons; for example, Charlie Chaplin, cowboys, clowns, dancers, wrestlers. Encourage students who are demonstrating to use many variations: large steps, small steps, crossover patterns, walking while turning.	As though going into a very heavy wind. As though going before (with) a heavy wind. To reflect feelings.	*Social Studies:* Discuss the traits of persons involved in square dancing. Have students describe the early days of square dancing and contrast conditions then with those today. Have students move as they would in mountainous countries; flat countries; hot countries (states); cold countries.

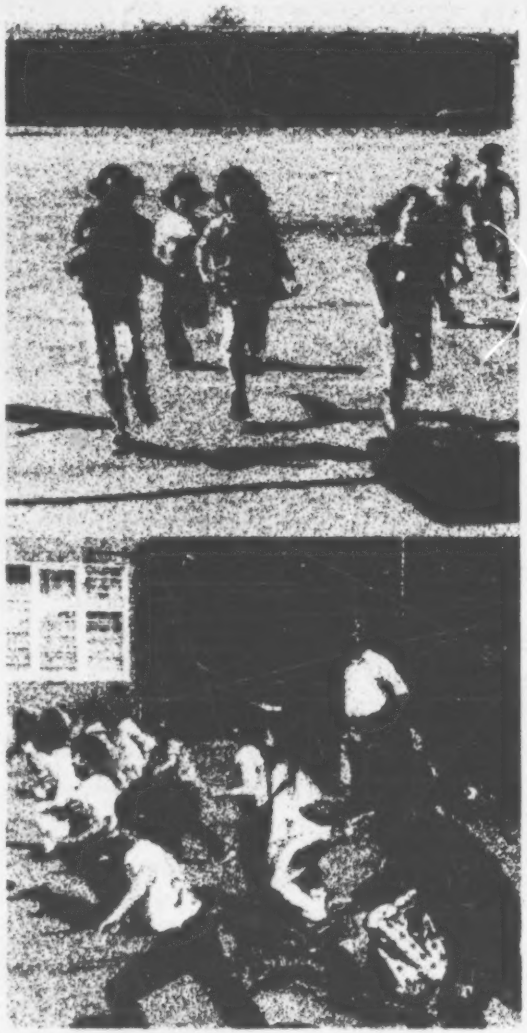
Goal 3: Motor Skills (Continued)

Component: Locomotor Movement—Running

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Instruct students to run with their heads up, chin parallel with the floor, weight on the balls of their feet, arms swinging in opposition, elbows and knees bent, chest up, and shoulders level. Encourage the students to lean slightly forward from the ankles and keep their foot pattern parallel, with the toes of each foot pointing straight ahead as it assumes the body weight. Correct students as needed so that they give equal use to both sides of their body, taking long, striding steps with each foot or short, quick steps for fast acceleration. Point out that joggers put their heels down first and then their toes when jogging but that sprinters run on the balls of their feet at all times. Of course, both joggers and sprinters bend their knees to absorb force. Teach students to stop by jumping to a forward stride position, extending their hands and arms forward and sideward for balance; or by dropping their center of gravity (body) to a lower position and taking short, quick steps, keeping the arms extended for balance, until the students come to a halt. Have students practice running short distances and stopping when a signal is given. Correct those students having difficulty by reviewing the items previously described, demonstrating areas of deficiency and the means of correction. Increase running distances gradually and have students run for enjoyment. Emphasize that students should always be alert while running so that they will not bump into others, turn their ankles because of uneven terrain, or be in danger because of other moving objects (for example, bicycles, cars, balls).	Challenge students to run: In an identified space without touching anyone else. In as many different ways as possible. First in one direction and then in another. Slowly, then quickly, and vice versa. With long steps; with short steps. Like a giant; like a dwarf. As far as possible in six steps. As fast as possible in place. And stop when signaled to do so without losing balance. At different levels: high, low, medium; with and without rhythmic accompaniment. Around squares, triangles, circles, rectangles. To certain colors and back to a starting position. To identified numbers to touch them and back to a starting position. To the right; to the left; toward the instructor; away from the instructor. And do something else with their bodies (stretch, twist) and parts of the body (clap, wave, shake). With knees high in time to a rhythm. With arms held out gracefully and with long, gliding steps taken in time to a rhythm. With partners; in threes and fours; in step; in time; fast, slow, high, low; with and without rhythm. In circles while moving forward; backward. As though on ice. As though a sticky substance is spread everywhere. While balancing a beanbag on their head. While jumping rope. While turning around and around. While being chased by a partner and, when tagged, running after that person without bumping into any other tagging partners. As far as possible.	*Language Arts and Reading:* Teach these vocabulary words: gravity, direction, come, go, stride, balance, bend, force, shock, absorb, dodge, short, long, pell-mell. Discover how well the students know what the words mean by eliciting correct movement responses. Have students run to certain letters on a grid or on posters set up on chairs. (Allow space for stopping. Do not put the letters on a wall if any competitive activity is planned.) *Science:* Point out what happens to the heart and circulatory system when a person is engaged in vigorous bouts of exercise. Have students determine their pulse rate before and after running. Discuss why the pulse rate differs before and after running. See how much time is required for the pulse to recover to a normal rate. (A *normal* pulse is interpreted to mean the pulse rate of a student before he or she begins to exercise. A normal pulse is a resting pulse.) Discuss why running is good for one's health. Ask how many parents (or relatives) of the students jog. Ask the students to tell why jogging is good exercise. Discuss the center of gravity and tell why it is found in different parts of the bodies of different people. Point out why the center of gravity must be lowered to maintain balance. Conduct an experiment to find out if persons who run with short, quick steps are faster than those who run with long strides. See who are the fastest runners in the class and compare their physiques with those of students who run slower. Discuss.

Goal 3: Motor Skills (Continued)

Component: Locomotor Movement–Running (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Have students participate in class dialogue so that they can verbalize what they have learned about running: how to get the most speed; what to do in order to stop; why the arms must be moved in opposition while running. Have students run in place, knees high; run in circles, making no noise; run with a partner in step to a drumbeat; run with a group of friends in a race; run around an obstacle course without knocking down any obstacles; and jog, run, and walk in a repeating cycle for varying distances. Have the students begin at 20 meters and progress to longer distances in keeping with the individual student's level of growth and development. Encourage students to stretch their leg, body, and arm muscles before engaging in bouts of running. Have students avoid stretching down to touch their toes because hyperextension of the knees can occur and can cause difficulties later in life. Suggest instead that students yawn, stretch, and so on. Point out the value of regular, controlled breathing during the running and walking sequences.		*Social Studies:* Designate different parts of the room as different states, continents, lakes, rivers, and so on. Have the students run to the place you describe or name and then have them tell three things that might be seen there (for example, the Pacific Ocean, ships, whales, waves). Plan a run "around the world" or "across the states." Have students carry an Olympic torch from one place to another and call out the names of the countries or principal cities they are crossing through. *Mathematics:* Give students simple and complex problems in mathematics. Have the students figure the answers to the problems and run to the correct number. (Place the numbers on the ground or on cards on chairs well away from the walls.) Have students determine the speed of their classmates by timing their runs. Determine the range between the fastest and slowest runners and establish the class average. Compare the times with those of students in other classes in the school. *Dance:* Have students explore, improvise, and create running sequences in response to records, stories, or suggested themes (clowns, "Keystone Kops," snowflakes, and so on).

Goal 3: Motor Skills (Continued)

Component: Locomotor Movement—Hopping

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that *hopping* means taking off and landing on one foot. Have students jump in place on two feet, then hop on one foot, and then hop on the other foot. Encourage students to lift or swing their arms in the direction in which they are going; hold their head high and chin parallel with the floor; bend their knees and ankles to get more spring and absorb the shock of landing; keep the inactive knee bent to keep the foot from touching the floor; and land on the toes, ball of the foot, and finally the heel if needed. (It is possible to hop and never use the heel for thrust.) Have students hop in place on one foot and then on the other; hop from place to place and return on the opposite foot. Ask students these questions: What makes it possible for you to hop higher? Where should you look when you are trying to hop straight ahead? Why do you have to bend your knees when hopping? What can you do to keep your balance while hopping? Point out that pushing off the surface with one's toes will increase leg power and result in bigger hops. Help students *avoid* bending too far forward; hopping too low; taking off on one foot and landing on the other; touching the nonhopping foot to the surface; turning the knees inward; and being stiff. Have students play follow-the-leader. Change leaders often. Encourage the leader to hop forward, backward, sideward; take long hops, short hops, and so on. Have students hop to rhythms provided by recordings, drumbeats, or clapping. Have students hop as high as they can; as fast as they can. Have students play relays while hopping to and from a beanbag.	Challenge students to hop: In different ways. Into and out of the space around their classmates without touching them and without putting their nonhopping feet down. As fast (slow) as possible. Fast at first, then slowly (and vice versa). Into and out of a circle (hoop, tire). Over and back across a rope. As high (low) as possible. In one place; in many places. As far as possible in five hops. With their arms folded across their chest. With their arms swinging upward. With their eyes closed and in circles. While holding the toes of their nonhopping foot. In big circles; in zigzag courses; around a square; and so on. Toward (away from) the instructor. High and then low twice in time to an Indian beat on a tom-tom. Forward; backward; sideward, to the left and right. Six times, run eight steps, then hop again. As though they were silly; angry; frightened; dizzy. Into and out of a line of cones (chairs). Around a partner. With a partner, in step and out of step. With three or four classmates while holding hands; without holding hands but in time to music or a drumbeat. In a pattern using hops, running steps, and walking. While balancing a beanbag on their head (on their free foot); knee; head and knee.	*Language Arts and Reading:* Teach these vocabulary words: hop, hopping, opposite, spring, absorb, power, balance, bend, height, flex, extend, increase, push, takeoff, land, silly, frightened. Encourage visual concentration by having students hop into and out of, up and over, around and through various mazes. Ask the students to hop only on the lines; to hop without touching the lines. *Mathematics:* Assign simple addition and subtraction problems and have students hop out the answer. Have students hop through number mazes or grids, hopping once on the number one, three times on three, and so on. *Science:* Point out how the arms can help maintain balance. Compare the action of animals as they too attempt to keep their balance (for example, monkeys, dogs as they sit). Emphasize the need for force to produce force. Point out how the summation of forces can culminate in better performance. That is, if one pushes hard on the takeoff post, flexes and extends the ankle, knees, and hip while using a swinging motion of the arms, one will get a higher hop. Point out that one must work up to long bouts of exercise so that excessive tenderness of the muscles and fatigue can be avoided. *Dramatics and Dance:* Encourage good posture and a dancer's lift of the rib cage. Have students hop as though on tacks; hot coals; sticky substances. Have the class become insects hopping and winging from place to place.

Goal 3: Motor Skills (Continued)

Component: Locomotor Movement–Hopping (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Have students who are experiencing trouble in hopping participate in oral discussions in which they analyze their problem and consider the requirements for successful performance. Have students play many varieties of hopscotch. Check students to see that they are hopping on one foot; achieving height by a thrust of the toes and foot together with an upward arm movement; maintaining balance by means of the arms and perpendicular body alignment; avoiding hyperextension of the knee by keeping the knee over the foot and pointing the knee forward (*not* inward or outward); absorbing shock by flexing hips, knees, and ankles on impact with the ground; and demonstrating these capabilities on either foot as requested.	 	Combine hopping with back and side falls, emphasizing the need to absorb the shock of a fall by using the buttocks, hips, and back or side. Have students prepare a hopping sequence.

Goal 3: Motor Skills (Continued)

Component: Locomotor Movement–Jumping

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that *jumping* means springing evenly into the air from one or both feet and landing on both feet at the same time. Have students who think they can jump well demonstrate to the class and then analyze what was done. Point out that the power in a jump comes from quick leg and hip action combined with a strong arm swing in the direction of the jump. Have students jump in place and then from one place to another. Point out that they should place their feet a shoulder width apart, put their weight forward on their toes, crouch, swing the arms forward, and extend the legs forcefully to spring from the ground, leap through the air, and land softly by absorbing the force. Emphasize the need for a soft landing and instruct them to land on their toes, bending the ankles, knees, and hips while stretching the arms sideward and forward to maintain balance. Have students jump in place while making a quarter-turn, a half-turn, and a whole turn. Have them discuss why it is hard to keep their balance and how they might improve their performance (wide stance, use of arms, bending of body to absorb force). Have students play as though they were bouncing balls, jumping in place while being very small and then jumping very high as though they had been bounced very hard. Have students jump and clap their hands over their heads while landing with their feet spread and then jumping back to a feet-together position and clapping their hands to their sides (jumping jacks). Have them perform this exercise several times in succession. Put two ropes in ascending angles (narrow to wide). Have students jump over the widest part they think possible.	Challenge students to jump: In as many different ways as possible. High; low; while turning; from place to place. Fast; slow; in and out; up and down. As far as possible in one (two, three, and so on) jumps. Over an obstacle. Across an obstacle. Down from a step; two steps; and so on. Forward; backward; sideward. Over a rope that is rotated at different heights. And clap, whistle, or sing. And wiggle, shake, or click fingers. And click heels, then land in balance. And spread-eagle, then land in balance. With feet together, apart at the start but together at the end. And spin. With a partner. While holding the hands of three or four other students. While on the run. Into and out of a tire maze. From posts at varying heights. As if frightened; tired; sad; excited. And catch a balloon. And touch the toes in a spread-eagle position ten times in a row without losing balance.	*Language Arts and Reading:* Teach these vocabulary words: jump, jumping, turn, turning, whirling dervish, wiggle, power, excited, flex, concentrate, focus, rotate, gyrate, motivate. Encourage students to use movement to explain each word. Make a vowel wheel. Have students stand in the middle and jump on to the appropriate vowel to complete words called out by the instructor. (Example: The instructor calls out *dog* and the student jumps on *o*. Call a series quickly and see if the students can jump from the center position to the correct vowel and back to the center in sequence. A good series to use includes *day, dig, dog,* and *dug.* Other series to try include *ted, tag, tug, ten, tin,* and *ton;* and *best, fast, fist, fog,* and *fun.* *Mathematics:* Have students jump from one place to another and count the number of jumps taken. Then have the students hop the same distance. Have them compute the difference in the number of hops and jumps required to cover the distance. Discuss why the difference exists. Prepare a clock marking on the floor. Call out a time. Have students (one representing the hour hand, another the minute hand) jump from the center of the clock to the number called. Call out several times, returning the hands to the center position between each time called.

Goal 3: Motor Skills (Continued)

Component: Locomotor Movement–Jumping (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Emphasize that the knees should be over the feet on all takeoffs and landings.	In rhythm to beats, claps, or music. After running and then continue running. And combine running with other movements to form a pattern (for example, jump, walk, hop, run). While rotating a rope fast or slow.	*Science:* Discuss force, power, and the effect of gravity as it relates to objects in space. Discuss why a normal person can jump only so far but a "bionic" man or woman appears to jump farther. Point out the need for an optimum level of fitness so that championship performance can become possible. Discuss the contributions of exercise, diet, and rest to the attainment of levels of fitness. Stress the need to work up to prolonged periods of exercise (see physical fitness goal). *Dance:* Have students learn the "bunny hop." Have students put a creative pattern together, including walking, running, hopping, and jumping. (Light classical music is suggested as a suitable stimulus for this activity.) Have students use their telephone number or street address number to determine how many times they will do a particular movement. (For example, 765-1113 can mean seven steps forward, six hops right, five jumps left; then one hop on the right foot, one on the left, one big jump, and three running steps in place.) See whether the other students can discover their classmates' numbers by observing the pattern created.

Goal 3: Motor Skills (Continued)

Component: Locomotor Movement–Galloping

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Ask who can gallop and allow those who say they can gallop to demonstrate the movement to their classmates. Describe the action and the uneven rhythm of the activity by saying: "Lead with the same foot." "Take a long step, then a short one." "Keep your toes pointed straight ahead and your knees over your feet, with the body erect; stay on the balls of your feet." Have students gallop, asking them to use first the preferred foot and then the other as a leading foot. Encourage students to swing their arms freely as in walking. Emphasize to students that they should focus their eyes on where they are going. Have students gallop to music (preferably 2/4 or 6/8 time). Use a tom-tom to beat an uneven rhythm to accent a long and then a short movement. Use the cue words step, together, step, together, and so on to encourage the correct rhythm. Encourage students to move in twos, threes, or fours in step and in time to varying drumbeats. Assist students who are having difficulty to make sure they are not landing on their heels, keeping their knees stiff, or failing to maintain the same leading foot. Organize students into "herds" and have the "mustangs" go to one destination, the "Appaloosas" to another, and so on. Allow students to develop a dance in which the walk, run, hop, jump, and galloping movements are used. Perhaps a story dance dealing with the pioneers as they moved westward would be appropriate. Arrange for students to perform in front of their peers or parents. Have students do prancing gallops, fast gallops, slow gallops, and so on. Progress to the polka by having students change leading feet on alternate accent beats of the drum.	Challenge students to gallop: In as many different ways as possible. Without bumping into anyone else while moving within a designated area. As fast (slow) as possible. Fast (slow) at first and then slow (fast). As though being chased. As though hurt; lonely; looking for someone. Forward; backward; diagonally. And stay in place. And turn while moving from place to place. For six steps; freeze; then hop six times. Repeat. In a circle; then run back the other way. Around chairs, cones, trees, and so on. With a partner. With a group. While clapping; roping an imaginary steer; whistling. Toward the left; the right; the center of the room; the edge of the room. In time to a drumbeat or music. And turn a complete revolution to the left; to the right. Five steps, then jump five times and gallop five more steps. Fast with one leading foot and then the other. As though they were cowboys. And do something else with their arms. With very long steps. With very short steps. Noisily; quietly. Friskily. Like a runaway horse. Like a stagecoach team.	*Language Arts and Reading:* Teach the following vocabulary words: gallop, galloping, whinny, mark time, mustang, Appaloosa, center, edge, pacing, roping, lariat. Have students write creative stories about horses and act the stories out with their classmates. *Dramatics and Dance:* Use the diagonal cut in the space available. Have students gallop toward one another–first alone and then in twos, threes, and fives–and pass through without touching. Use a drumbeat to accent the rhythm of the movement. Have students turn as they gallop toward one another. Conduct a rodeo grand parade and dance. *Social Studies.* Have students who are interested in horses or the West describe facts about the importance of horses in the historical development of the United States. Discuss the difference between range stock and purebred stock.

Goal 3: Motor Skills (Continued)

Component: Locomotor Movement–Sliding

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Instruct students to stand on the balls of their feet; move one foot to the side, keeping it on the floor; then move the other foot up to and even with the first foot; place the weight on the second foot; make a slight hop and repeat, leading with the same foot. Point out that *sliding* is just moving sideward as though galloping. Check to see that students are landing on the balls of their feet, not on their heels. Encourage students to stand erect, with shoulders level, head high, chin parallel with the floor, and knees relaxed. Assist students who are having trouble sliding by facing them, holding both of their hands, and slowly going through the rhythmic sequence of step and close, step and close. Increase the tempo as the students gain confidence. Emphasize that the feet should not cross during any of the sliding movements. Have students slide around the area in a large circle. Use an uneven drumbeat to accent the action of the feet. Encourage students to slide smoothly, change directions, and not bump into anyone. Play music (2/4 and 6/8 time) and allow students to slide left; right; forward; back. ("Patty-Cake Polka" and "Pop Goes the Weasel" as well as recordings by the Tijuana Brass are recommended.) Point out that the students can use their arms for balance by extending the arms sideway from the shoulders.	Challenge students to slide: In different ways. Into the center of a large circle without bumping anyone. Sideward in a large circle without bumping anything. Away from the teacher as fast as possible. Toward the teacher as fast as possible. Without allowing the feet to leave the ground (fast, slow; faster, slower). And take big steps; tiny steps. As far as possible six times. While holding their body as high (low) as possible. To the right; to the left. In a figure-eight pattern smoothly (bumpily). In other patterns. To the right (left) while bending or leaning to the left (right). And flap their arms like the wings of a bird. And stretch. While pretending to glide on skates. Into and out of the space around their classmates in time to a clapping rhythm. On their tiptoes. While bending their knees. With puppet animation. While waving good-bye. With a partner (face-to-face; back-to-back). With a group of three (four, five). And then hop; then walk; then slide again. Around a tiny circle. And make up a creative pattern in which all the locomotor movements previously learned are used.	*Language Arts and Reading:* Teach these vocabulary words: slide, sliding, gliding, waving, leaning, bending, smooth, bumpy, locomotor, even, uneven, accent. *Music:* Point out how slides (which are uneven) can fit into standard measure of various timed music (2/4, 6/8, and 4/4 time). *Dramatics and Dance:* Have students describe things or people that slide and glide. Then have the students create a dance sequence that might reflect the movements they envision (for example, movement as seen in swimmers and happy clowns with flapping shoes). Teach the "Patty-Cake Polka" (in grades three and four).

Goal 3: Motor Skills (Continued)

Component: Locomotor Movement–Skipping

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Have students who can skip demonstrate their skill to their classmates. Point out that a *skip* is a step followed by a hop on the same foot. The weight of the body is lifted from the floor during the hop. The arms are used to get both balance and height. When a series of skips is performed, the leading foot changes after each step and hop. Have all students skip around the playing area. Use cue phrases such as *head up, chin parallel with the ground, swing your arms,* and *change leading feet* to improve performance. Call out the names of students who are skipping particularly well so that the others can imitate them. Encourage those who are uncontrolled and are bumping into others to look in the direction they are headed instead of at their feet; to use their arms for balance and height; and to slow down to maintain control. Help students who are taking a step between skips to learn the necessary rhythm by having them join in verbal reinforcement of the psychomotor action that leads to skipping. Call out "right step hop, left step hop" again and again and faster and faster until the skill is mastered. Teach the singing game "Skip to My Lou." Have students skip to music; to drumbeats; to handclaps.	Challenge students to skip: In different ways. In a large circle together with other members of the class without bumping into them. In a small circle without bumping into others. In all directions, avoiding collisions. And do something different with their arms. Forward four times and then backward four times. In a square; a circle; a triangle. While holding the body low to the ground; while standing as tall as possible. First at a low level; then at a high level; then at the regular level. Giant skips; tiny skips. As if they were very happy; silly; in a hurry; tired. And clap. In place. And lean their body to the left; to the right. And bend forward; backward. To a definite place and back. Around a tire. Into and out of a maze of cones. With a partner in time to a beat. With two classmates forming a *V*. And make up a pattern combining skipping with other locomotor movements. Loose as a goose. Like a wooden soldier. Like Jack and Jill.	*Language Arts and Reading:* Teach these vocabulary words: skip, skipping, alternate, collision, step and hop, partner, hurry, tried. Have students describe how skipping makes them feel. Let them tell about times when they feel like skipping. *Dramatics and Dance:* Have students act out the story of Little Red Riding Hood in a dance. Let students be the seven dwarfs and skip to "Heigh-ho! Heigh-ho! It's off to Work We Go!" Tell the students the story of the Wizard of Oz and let them dance down the "yellow brick road." *Science and Health:* Point out the need for concentration for this motor skill to be mastered. Emphasize the need for balance by means of correct posture and use of the arms in opposition.

81

82

Goal 3: Motor Skills (Continued)

Component: Locomotor Movement–Leaping

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out to students that a *leap* is similar to a run in that both feet leave the ground simultaneously. The object is to attain height; remain suspended in the air, springing from one foot to the other; and land under control and with ease. Have students stand with their weight on one foot, placing the other foot slightly forward. Tell them to focus their eyes on a target at eye level, lean slightly forward, keeping the shoulders level, and extend their arms upward and to the sides for balance. Tell the students to use the leg bearing the body weight to spring into the air, extending the leg not bearing the body weight to achieve a soft landing. The trailing leg, used for the push-off, should be extended backward in the air until a landing is made. Caution students to land on the whole foot and not the heel. Have them practice hopping or jumping to renew a feel for landing. Tell students who are losing balance to bend their knees and ankles to reduce shock and to spread their arms to maintain balance. Use cue words (for example: *head up, chin parallel to the floor, stretch, reach, swing arms up and forward*) to improve performance. Have students discuss animals that leap and have the students imitate the animals. Establish an imaginary brook that goes from narrow to wide and have students leap from side to side. Use two long ropes and place them in a V-out so that all students can succeed in their leaping trials. Have students leap to an even drumbeat. Have students leap in pairs, threes, and fives, using a diagonal setup so that they can pass one another in tempo. Use simple obstacles (cones, balls) over which the students can leap to achieve height in their performance.	Challenge students to leap: As high as possible. And land as quietly as possible. Three times in a row. With one foot leading; then with the other foot leading. While moving in a straight course. While moving in a circular course. Over an imaginary brook. High; then low; then high again. Like a deer. Long; short; long; long; long. And then run three steps and leap again. In time to a drumbeat; clapping rhythm; music. Forward; backward; then forward again. In all directions without colliding with classmates. As if happy; excited; angry; sleepy. With different-sized leaps. Over a partner. Over a small box. Around a partner. With a partner. With two others in time to a drumbeat. And turn while in the air. And do something else while leaping. And wiggle during flight. And "flap their wings" while in the air. And then run; then slide; then leap again. And make up an original pattern of leaps and other movements. As quickly as possible. As slowly as possible.	Avoid long bouts of skipping because they are tiring. Encourage students to work up to longer periods of exercise. Discuss why one gets winded when skipping (increased cardiorespiratory activity). *Language Arts and Reading:* Teach these vocabulary words: leap, leaping, flight, spring, airborne, takeoff, landing, course, pathway, flap, stretch. Have students describe their feelings about leaping. Have students create simple related word sequences and then move in various ways to the rhythms suggested by the syllables of the words (An example would be the words *beets, carrots, tomatoes.* A student could, for example, choose three beets, two carrots, and one large tomato. The movements would then become three hops, two runs, and one long leap. The movements could be repeated for effect, or the class could be organized in rounds.) *Art:* Have students draw themselves or others leaping in meadows; over buildings. Allow students to describe the color they imagine while leaping. *Dramatics and Dance:* Have students write stories that involve animals that leap and then portray the stories in dance. Have students dance in imitation of a lightning storm.

Goal 3: Motor Skills (Continued)

Component: Locomotor Movement—Rolling

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that, although *rolling* is a tumbling and gymnastics skill, it is also a means by which a person can get from one place to another; thus, rolling is a locomotor activity. Discuss the skeleton and point out how important it is in protecting a person performing a log roll, shoulder roll, forward roll, backward roll, or human ball. Point out the techniques of a successful roll: *Log roll:* The body is stretched out lengthwise; the wrists are protected; and the hips generate a rolling motion so that the student moves like uncooked spaghetti. *Shoulder roll:* The body is crouched; the arms are used to protect the chest; and as force is applied for the sideward thrust, the weight is taken on the full side of the body and transferred evenly to the back, opposite side, and finally to the front so that a standing position can be regained. *Forward roll:* The head is tucked in so that the chin is on the chest; the weight is taken on the shoulders and hands; the spine is kept laterally straight; the back is curved; and the knees are kept in tight to the body and the arms are thrust forward so that a standing position can be resumed. *Backward roll:* The head is tucked in so that the chin is on the chest; the body is crouched; the hands are placed close to the head (thumbs toward the ears); the feet are used to give an even push-off; the knees are held in close to the chest; the spine is kept laterally straight; the back is curved; and a standing position is resumed at the end of the roll. *Human ball:* The body is held in a seated position; the ankles are held by the hands; the arms are placed inside the knees; and a rolling motion is started so that the body rolls to the side, to the back, to the side, and up.	Challenge students to roll: Like logs. Like balls. In another way. In still another way. Several times in a row. Three times in a row. As though going under a fence. As though they had tripped over a carpet. And then stand and roll again. With a partner. Forward. Backward. Sideward. Like a frog. And then balance on their feet. And keep a hula hoop spinning on the waist. While a classmate leaps over them. And create a movement pattern, using three other types of locomotion. Fast. Slow. Toward the instructor.	*Language Arts and Reading:* Teach the following vocabulary words: roll, rolling, shoulder, hip, skeleton, bones, dizzy, circulation. Have students describe how they feel when they are rolling. Encourage them to create an adventure story involving people who use rolling to avoid danger or solve a mystery. *Dramatics and Dance:* Have students roll and extend upward onto one hand, then contract and roll again. Have students demonstrate various emotions as they roll, stand, collapse, extend, contract. Use music to set the tone and have students move to it as though they were pioneers or Indians canoeing down a fierce river; bear cubs playing in the sun; puppies tumbling in their bed. *Science and Health:* Point out how flexible the human body is and what steps one must take to protect the head, wrists, fingers, ankles, and toes (relaxation, folding of arms across the body, flexing, and so on).

Goal 3: Motor Skills (Continued)

Component: Nonlocomotor Movements–Bending and Stretching (Curl)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that *bending* is the flexing or contracting of parts of the body and that *stretching* is the reverse; that is, the extending of the parts of the body. Ask students to call out the names of the parts of the body that can be bent or stretched and then show how they can bend and stretch those parts. Teach the concept of becoming smaller when bending or contracting and becoming larger when extending or stretching. Emphasize that while one set of muscles is relaxing (contracting) to provide for stretching or bending, another set is extending so that a total range of movement may be achieved. Have students assume a prone position on the grass or floor and demonstrate bending or stretching the neck, shoulders, arms, body, legs, feet, and toes separately and then in simple and complex combinations. Have students kneel, stand, or lie down and bend and stretch various parts of the body separately and then together. Point out how the arms can serve as a source of balance or as a basis of force. Remind students that they should maintain a stable base by distributing their weight equally on both feet (knees) or widening their support to shoulder width while kneeling or standing. Emphasize that keeping the knees bent during the exercises will protect the lower back. Use key cue words such as *curl, tuck, open, close,* and *reach* to enhance the range of motion for which the students strive. Make up problems involving bending and stretching (contracting and extending) and see whether the students can respond positively to the instructions. Examples include: (1) stand on one leg and bend the other as close to the body as possible; (2) bend six parts of the body simultaneously; and (3) stretch one-half of the body and contract the other half at the same time.	Challenge students to: Be as tall as possible. Be as small (short) as possible. Be as wide as possible. Be as narrow as possible. Roll up into a ball. Stretch out like a log. Bend (stretch) the whole body while standing (kneeling, sitting, lying). Bend (stretch) one part of the body. Bend (stretch) two (three, four, five, six, or more) parts of the body while standing (kneeling, sitting, lying). Bend over and stand on all fours. Move without colliding with anyone else while on all fours. (Ask, "What contracts and extends for movement to occur?") Get a partner and perform mirror bending and stretching with and without rhythmic accompaniment. Bend and stretch the legs (arms) while at different levels. Bend (stretch) the parts of the body toward (away from) the center of the body. Stretch (bend) as much as possible (as little as possible). Pantomime waking up. Bend or stretch to form the letters *A, C, D, P, V;* and the numbers *1, 2, 3, 6, 7.* Stretch (bend) to catch an imaginary ball thrown high; low; long; short; down the middle. Bend and stretch to different counts (for example, bend for two counts and stretch for four counts). Bend and stretch in different flow patterns (for example, two movements made jerkily and eight smoothly).	*Language Arts and Reading:* Teach the following vocabulary words: bend, stretch, contract, extend, curl, tuck, reach, posture, circle, narrow, tall, short, pantomime, mirror. Encourage students to make up silly poems, using rhyming words that refer to parts of the body that can be bent or stretched (for example: hand–grand; neck–wreck; lips–hips; legs–begs). Have students write a paragraph on the topic "The Giraffe That Ate Starch" and act it out. *Art:* Have some students do frozen "sculptures" by bending and stretching in various forms and holding the pose. Allow other students to sketch the linear formations they see. Reverse the performers and the artists. *Science:* Teach the concept that for every action there is an equal reaction by pointing out the contrasting muscle movements involved in bending and stretching. Emphasize that a forward head position encourages poor posture and that students should try to keep their head erect and chin parallel to the ground for good standing and sitting posture. *Dance:* Have small groups of students bend and stretch through the alphabet. Have some groups perform the activity while lying on the floor or grass; others, while standing or kneeling. Create a rhythmic tempo so that the groups can flow from one letter to the next.

Goal 3: Motor Skills (Continued)

Component: Nonlocomotor Movements–Rising and Falling

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that a fall means a change from an upright position to a prone or supine position. Have students squat and then sit back, absorbing the fall with the seat. Encourage the students to roll back onto the shoulders by lifting the feet and legs and rounding the spine. Emphasize to the students that they should protect the head by tucking it in at the neck. Then they should extend the body to a prone position.	Challenge students to: Raise different parts of the body and let them fall while standing (sitting, kneeling, lying). Rise to a standing position from a sitting (kneeling, squatting, lying) position slowly; quickly. Fall softly from squatting, kneeling, and standing positions. Raise the stomach and flatten the back while lying on the stomach.	*Language Arts and Reading:* Teach these vocabulary words: rising, falling, cushioning, tuck, relaxing, spine, shoulders, inchworm, kneeling, raise, squat, squatting, prone, supine. Have students describe as many things that rise and fall that they can remember. *Science:* Discuss what makes a thermometer rise and fall. Contrast the reaction of mercury as opposed to the functions of muscles, bones, and joints. Talk about chemical reactions in comparison with control of body movements by the body's nervous system. *Dance:* Teach sustained movements in rising and falling. Have students lie on their back; place their head up close to their seat (bending the knees); push down on the floor with one hand and extend the legs to lift the head and body off the floor, reaching high with the other hand. Have students perform these movements to an eight count, a six count, a four count, and so on. Provide elastic ropes and have students work as partners. Have them wrap the ropes about them, fall, and rise gradually. Then have one hold the ropes around the other while the person falls and rises. Reverse the procedure. Play Lower the Boom. Teach simple sailing terms such as *bow, stern, port, starboard, come about,* and *jibe-o.* Have the students move forward each time *bow* is called; backward each time *stern* is called; left on *port;* right on *starboard;* duck on *come about;* and lower the boom (fall down) on *jibe-o.* Repeat this procedure many times in different sequences.

Goal 3: Motor Skills (Continued)

Component: Nonlocomotor Movements–Rising and Falling (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Have students kneel on the floor and fall forward to a supine position. Point out that this movement is best performed by relaxing the body, leaning forward, and cushioning the fall by placing the hands on the ground and using the arms as springs. Suggest that the students keep the head well back to protect the face and the back. Have the students stand and then relax so that they fall forward in a spinal pattern to the floor, landing on their front or back. (Have students use mats while learning this skill.) Have students stand and execute a back fall by leaning the upper body slightly forward, swinging the arms backward (fingers pointed forward), relaxing the hips, knees, and ankles, and dropping into a relaxed prone position. Emphasize the need to tuck in the head, take the weight of the fall on the seat and shoulders, and relax. (Have students use mats while learning this skill.) Have students do side falls by extending the body to a full upright position, arms straight overhead. Have students swing the arms around like a clock to the nine (three) o'clock position, bending the legs and hips to sit on the opposite hip by leaning toward the direction of the fall. They should simultaneously swing the arms back to the three (nine) o'clock position so that the head comes to rest on the upper part of the lower arm. Encourage students to rise gracefully and efficiently from the back lie position by rolling onto their chests, squatting, and then standing. Stress the need for total relaxation while falling so that the wrists, ankles, elbows, shoulders, fingers and toes, lungs, hips, upper and lower back, and joints will not be injured. Examine students who have fallen by lifting their elbows and seeing if their arms drop or remain stiff and elevated.	Raise two or more parts of the body while lying on the stomach. Raise the left side of the body but let the right side of the body fall while lying down; while kneeling. Become an inchworm. Raise the body from a low level to a middle level (low to high, middle to high, and vice versa). Rise, making the body wide (narrow). Fall, making the body wide (narrow). Get up as fast (slowly) as possible. Demonstrate how they would fall (stand) if they were sleepy; sneaky; silly; hungry; excited; frightened; happy; sad. Mirror a partner as they rise and fall in different ways. Dance in time to "Pop Goes the Weasel," falling in a different way each time they hear the music that suggests the words of the title. Swirl, twirl, and fall as though they were a sea; a whirlwind; a tornado; a fire; a butterfly. Slide, fall, roll, rise, slide, fall, roll, and rise with (without) grace and with arms swinging. Dance like Indians and incorporate sideward falls or forward and backward falls.	

Goal 3: Motor Skills (Continued)

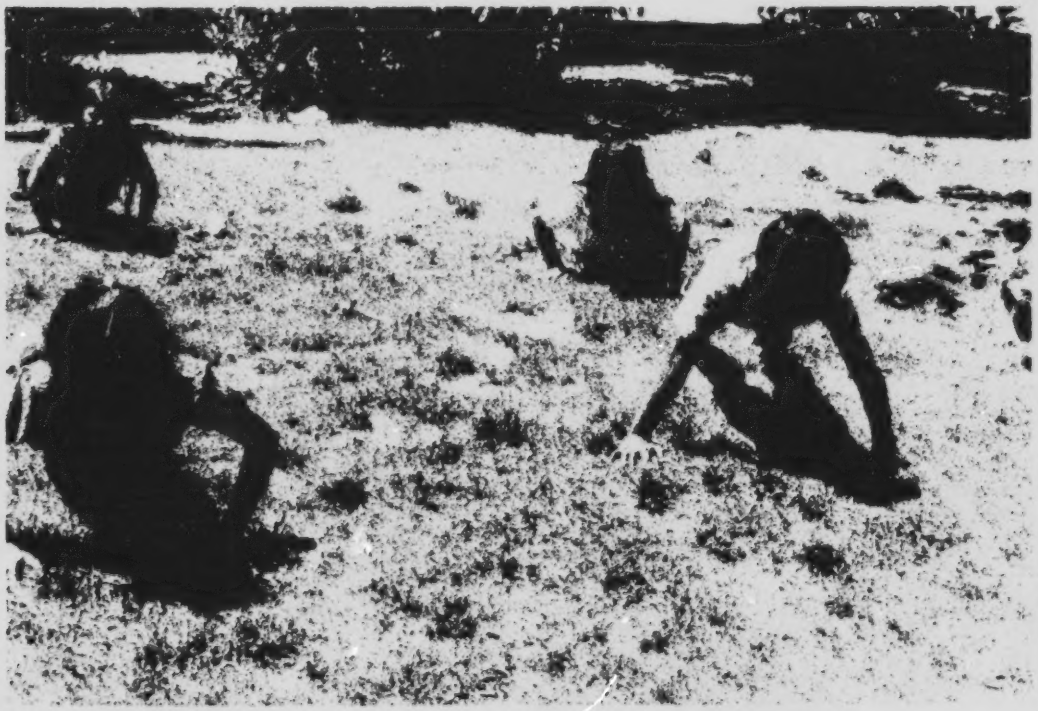
Component: Nonlocomotor Movements–Swinging and Swaying; Pushing and Pulling

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Instruct students that *swinging* and *swaying* are pendulous (arclike) movements that can be easily repeated. Have students swing their arms and legs forward and back; side to side. Have students sway the body like wheat in the field or move the hips like Hawaiians performing the hula. Have students do mirror swinging and swaying with partners. Encourage them to strive for a full range of movement. Use cue words such as *reach, lift, higher* as the actions are being performed. Use a rhythmic accompaniment and have students swing the right leg eight times; then the left eight times; then the right leg six times; then left six times; right four times; left four times; right two times; left two times; right once; left once. Have students combine swinging and swaying with sliding steps or falling motions or other nonlocomotor movements. Point out that *pushing* and *pulling* involve stretching and bending. Have students assume a wide, stable stance and keep the body in line with and behind the object (real or imaginary) that is to be pushed. Tell students to keep the center of gravity low and the back straight. Have them use a combination of muscles and tendons in the legs, wrists, feet, thighs, and shoulders to push the object forward rhythmically. Instruct students to pull objects (real or imaginary) by aligning themselves in front of the object, reaching behind to grasp the object or handle, leaning forward (keeping the knees bent and the back straight), and exerting a rhythmic force forward.	Challenge students to swing: Their arms while standing still; while moving. Their head like a windshield wiper. Their head in another way. A leg (the other leg) while holding onto another person's shoulder. Both arms; both arms in another way. Challenge students to sway: Like hula dancers. Like water grass (kelp). Like snakes dancing to music. In another way; in yet another way. Challenge students to push or pull (up): An imaginary baby carriage, wagon, car, wheelbarrow, dog sled, taffy, toboggan. Like goats, buffalos, elephants, bulls. An imaginary window that is stuck. An imaginary rake or broom. A stocking cap (sweater) over the head. A river barge. As though rowing a boat. As though paddling a canoe. As though lifting dumbbells. Against the wall. A heavy laundry bag. As though they were taffy being pulled by a huge machine. Challenge students to: Push and pull as many parts of the body as possible. Do push-ups. Hold a partner's hands and push and pull one another. Push with the right side of the body and pull with the left side (and vice versa). Push (pull) in an upward (downward) direction.	*Language Arts and Reading:* Teach these vocabulary words: swing, swat, push, pull, pendulous, arclike. Have students demonstrate an ability to understand sequences by performing tasks in the order in which they were presented (for example: run ten steps; stop and swing your right leg; do five push-ups; and return to your starting position while doing the hula). Have students make up poems about things that swing.

Goal 3: Motor Skills (Continued)

Component: Nonlocomotor Movements–Swinging and Swaying; Pushing and Pulling (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Have students experiment with pushing and pulling, using only the upper body, the head, and then only the legs. Have the students clasp hands and pull, then push, against their own resistance. Ask these questions: (1) Is it easier to push an object that rolls on wheels or one that slides? (2) If an object is low, should one push it or pull it by a rope tied around the object? (3) Can you push harder when your toes are pointed straight ahead, turned outward, or turned inward?	Swing (and sway) with the feet close together (far apart). Swing the arms in many directions while standing; sitting. Swing and sway as if rocking a baby. Swing as though hitting a ball. Bend forward at the waist and swing the arms rapidly in front of themselves without losing balance. Swing while turning.	*Art:* Have students draw or fingerpaint rainbows. Point out the arc made by the various colors. Have them form an arc with their arms; with their legs; with the entire body. Let six students make arcs close to one another and have others crawl through. *Dance:* Encourage creative interpretations by asking students to respond in movement to short word series such as *circle, spin, swing, push,* and *collapse; stand, sway, fall,* and *pull;* or *pull, strain, look back,* and *run.* Have students move like water coming out of an oscillating sprinkler. Have students dance to the accompaniment of "A Walk in the Park," creating the action of trees, flowers, and animals in response to nature's elements (wind, rain, sunshine) or human visitors (elderly persons, children).



Goal 3: Motor Skills (Continued)

Component: Nonlocomotor Movements–Tensing and Relaxing

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that although muscles must have tension to move, continuous muscle tension causes fatigue and strain. Emphasize that each person can control the release of muscle tension and thus relax. Observe students for signs of tension and gently remind them to relax. Some noticeable symptoms of tension are constant motion, clenched fists, frowns, raised shoulders, and jerky movements. Provide time for relaxation. Encourage relaxation by playing soft background music and having students rest their head on their desks or stretch out on the floor. Assist any student who shows signs of tension by lifting and moving different parts of the student's body, allowing the parts to drop back gently to a resting position. Have students wiggle and shake their hands, shoulders, legs, and head and then attempt to let go (relax). Encourage students to tighten up and then let go to tense and then relax muscles or parts of the body. Vary the length of the time allowed. Instruct students to stretch like cats as they stand, sit, squat, kneel, or lie down. Have students pretend to be wooden soldiers to see what tension is like. Then have the students pretend to be Raggedy Ann dolls that are floppy and totally at ease. Emphasize the importance of breathing deeply when trying to relax. Have the students lie down and breathe deeply, concentrating on the sensations they feel in their legs, arms, bodies, and head. Have students discuss these sensations and then repeat the activity. Emphasize the need to breathe into the lungs so that the rib cage, not the stomach, rises. (In this manner abdominal pressure on the spinal discs can be avoided.)	Challenge students to: Run, freeze, and then "melt" into a heap. Lie down and pretend to be a cloud. Rotate slowly their necks, heads, arms, legs, and other parts of the body and then allow those parts to droop. Place their body in the position of a ball and then "ooze" to a prone position. Inhale and exhale in a series of slow, deep breaths. Push against a wall with their feet (hands) and then relax. Pull up on the bottom of the chair in which they are sitting and then release. Lie down, move both shoulders up and down quickly, and then stop altogether. Lie down, sit up, and then lie down again. Lie on one side, contract into a ball (fetus position), then extend to a full side prone position (reverse sides). Respond to restful music or close their eyes and dream of happy times. Move in response to poems or sayings that describe persons with no bones, cotton candy, fog, mist, rolling surf. Stretch first one side of the body, then the other. Compare the sensations they feel in one leg with those they feel in the other leg after lifting the legs alternately off the floor many times. Roll like a log and then come to rest with a big exhaling breath. Jiggle or shake various parts of the body and then become a Raggedy Ann or Raggedy Andy. Push or pull one hand against the other and then rest. Push or pull two hands (two feet) against those of a partner and then rest. Sit back to back with a partner, the knees flexed. Push hard enough to stand up together (elbows may be locked), then sit or lie quietly.	*Language Arts and Reading:* Teach these vocabulary words: tension, tenseness, relax, relaxation, fatigue, stress, strain, tighten, release, ease, rigid, smooth, floppy, brittle, stiff, loose, firm, inhale, exhale. Have students describe things they feel are tense; things they feel are relaxed. Have students respond in movement to certain vocabulary words given previously in this section. Watch the movements to see if students comprehend the meanings of the vocabulary words. *Music and Dance:* Play music that reflects staccato beats and contrast it to music that flows easily. Have students move in response to each kind of music. Have them analyze the feelings in their muscles as they move boldly and tensely; softly and lyrically. *Science:* Teach students that they should pace themselves to have time to rest and relax between activities. *Social Studies and Psychology:* Have students lie down, close their eyes, and pretend to be drifting in a huge balloon. Ask them to describe what they see below (topography of California, characteristics of the people). Encourage students to perceive the concept of the mind controlling the muscles. Play music and have students think hard so that they can grow tense, relax, drift, dream, even fantasize.

Goal 3: Motor Skills (Continued)

Component: Nonlocomotor Movements–Tensing and Relaxing (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Have students execute a *silent scream* (contortion of the mouth, neck, and body as though one is screaming but without making a sound) and then relax. Discuss the effects first of the tension and then of the relaxed state. Encourage students to become aware of tension in themselves and others. Point out the need for developing an ability to relax. Have them discuss times when they have been relaxed. Give students time to dream. Point out that everyone needs to be able to slow down. Point out that operating under stress can cause undue emotional and physical strain.	Tighten six parts of the body simultaneously and then collapse. Move with tension. Move while relaxed. Be brittle; be like jelly; be rough, smooth, loose, firm. "Faint" eight times.	Play Muscle and Minds (M & M). Challenge the theory that mind and body are separated by having students concentrate on relaxing and centering themselves. Then try to make them laugh by telling them silly stories and making funny sounds. Point out that the mind does stimulate bodily reaction no matter what the level of concentration.

Goal 3: Motor Skills (Continued)

Component: Nonlocomotor Movements–Turning and Twisting

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that *turning* is a whirling motion made by giving rotary impetus to the parts of the body as a whole and that *twisting* is the revolving of the parts of the body around the center of the body. Have students spin while taking small steps or by pivoting on one foot or on an imagined skate. Have students turn (whirl) while standing on their toes; while standing on one foot; while sitting. Have students twist their hips, arms, legs, ankles, and wrists. Point out that the base of the feet usually remains stationary while the students are twisting. Watch as students execute twists and turns. If they lose their balance, encourage them to widen their stance to increase their base of support and to use their arms better to maintain balance. Use cue words and phrases such as "use your arms for balance," "rotate," "push with your feet," and "get enough space" to help students achieve success. Watch for students who cannot move the parts of their body through the complete range of motion. Once you have discovered these students, have them engage in flexibility exercises (see fitness section) or concentrate on relaxing so that the full range of motion can be achieved. Warn students not to move too far so that the extensor muscles will not be weakened. Have students discuss things or people (for example, ballet dancers) that twist and turn and then interpret how a person might do the same. Point out the important role that balance plays in twisting and turning. Teach students to control their weight by flexing at the knees, using the arms for balance, and increasing the base of support to regain body control after a fast turn.	Challenge students to: Show how many parts of the body they can twist (turn) while standing (sitting, kneeling, lying). Twist and turn at the same time. Turn while taking very small (large) steps. Turn on one foot; one foot and one hand. Show in how many directions they can twist (turn). Twist in two (three) directions at the same time. Twist so that their right (left) elbow touches the left (right) knee. Change levels while twisting (turning). Turn with large (small) movements. Make their base of support wide (narrow) and twist (turn). Find out which part of the body they can twist (turn) the fastest. Twist one part of the body fast while twisting other parts slowly. Twist one part of the body in one way and another part in another way. Become a corkscrew. Become a cowboy spinning a lariat. Turn and twist in response to lively music. Grasp a broomstick or a piece of doweling at both ends and, without letting go of the wood, step through and over the broomstick or doweling so that the stick is first in front of the body and then in the back. Reverse the procedure. Discuss which parts of the body had to twist or turn to complete the activity. Turn with another base of support. Turn in various ways with the help of a partner. Turn with something other than the feet as the base of support. Turn in two (three) directions at the same time.	*Language Arts and Reading:* Teach the following vocabulary words: turn, turning, twist, twisting, whirling, rotate, gyrate, propeller, helicopter, spin, balance, base of support, control, smooth, jerky, whirlpool, tornado. *Art:* Have students draw what a twist feels like and then do some twisting. Find out what colors students think twists are and use those colors as the basis of fingerpainting activity. *Dance:* Have students create a dance composition about a forest. Have the trees bend and sway and twist and turn in the wind.

Goal 3: Motor Skills (Continued)

Component: Nonlocomotor Movements–Turning and Twisting (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Have students walk about, not touching anyone else, and then stop, turn, or twist in response to a challenge. Then they should regain control and continue walking. Watch for awkward students and encourage them to slow down and concentrate on moving with smoothness. Call out the names of the parts of the body to be twisted. Reemphasize the names for students who fail to respond by moving the parts gently and restating the identification of the parts.	Sit down; turn quickly (slowly); then stand while twisting all over. Lie down and twist and turn quickly (slowly). Twist and turn with a partner; in groups of three (with and without music). Twist at the hips while turning the head. Turn all about while twisting like an airplane in a tailspin.	Let students select their own themes for dance compositions that would involve twisting and turning. Encourage students to twist and turn with different qualities of movement: hard, soft; jerky, smooth; high-level, low-level, in-between.

Goal 3: Motor Skills (Continued)

Component: Nonlocomotor Movements—Beating and Shaking

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that *beating* involves moving the parts of the body against an object or against some resistance. *Shaking* involves moving the parts of the body in short, quick movements. Both movements are usually done in quick tempo. Have students demonstrate the shaking of various parts of the body with and without musical accompaniment. Have students beat the floor first with their hands and then with their feet. Let them tell what they are imagining themselves to be as they execute the movement. Use cues such as *Indians dancing, walking on hot rocks,* and *smashing grapes* to get the students to beat or shake. Have students beat their chests on the first count of each measure and then shake ceremoniously for the other three counts. Have students combine shaking and beating with other locomotor and nonlocomotor movements. Provide tambourines or other percussion instruments and have students create movement and sound patterns. Have groups of students dance while using beating and shaking movements in conjunction with other motor skills. Then have the viewers discuss what they saw. Have students exchange roles. Have students shake as many parts of their body as possible. Have them shake each part separately and then all the parts together. See who can shake the greatest number of parts all at once. Discuss the emotions or themes that are best portrayed by beating or shaking and tell why. Have students work with partners in responding to verbal cues taken from the emotions they had suggested. Extend the activity to a dance composition session and then have the various couples perform for one another. (Examples include fear, terror, war, war dance, and force.)	Challenge students to: Beat (shake) as many parts of the body as possible while standing (kneeling, sitting, lying). Spread the feet apart and then shake the whole body. Keep the feet together and shake. Take the weight on one (two, three, four) parts of the body and then shake all over. Beat (shake) in different directions. Beat (shake) first with the right (left) and then with the left (right) side of the body. Shake the top part of the body and beat with the lower part of the body (and vice versa). Shake while moving in a triangle, circle, or square. Beat the symbol (letter) number called out by the instructor. Move from low to high while beating (shaking). Demonstrate the biggest (smallest) shaking (beating) movement they can do. Show how fast (slow) they can beat (shake). Shake one part of the body fast and another part slow simultaneously. Beat (shake) different rhythmic patterns (for example, four claps, three stamps, two shakes, and fall; stand and repeat). Create a rhythmic shaking routine with a partner; with a small group. Create a beating rhythm that can be sustained or repeated by the group. Combine beating and shaking with other movements. Combine beating and shaking into patterns in time to music. Create a cheer with appropriate shaking and beating.	*Language Arts and Reading:* Teach these vocabulary words: shake, shaking, beat, beating, tempo, force, quick, staccato, pound, slap, fist, clap, stamp, rhythm, routine, pattern, combine. Read stories about sprightly elves, Indian tribes, or giants. Have the students act out their actions as imagined. Allow students to read and clap each time they read a verb (noun, and so on). Take the clapping rhythm established by one sentence or paragraph and move to the beat of the established routine. Have students beat out the syllables of words and then move as they clap and say the words simultaneously. (Challenge the students with the word *supercalifragilisticexpealadocious!*) *Dance and Music:* Select music that lends itself to animated shaking and beating (usually a fast tempo). Have students listen to the music, tell what feelings it causes, and then create a dance that expresses the feelings or tells a story or does both.

Goal 3: Motor Skills (Continued)

Component: Nonlocomotor Movements–Starting and Stopping; Dodging; Pivoting

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that all movement must begin with starting and end with stopping. *Starting* is done by giving force to the arms or legs by pushing off a surface with the hands or feet. *Stopping* is relatively simple if speed is not involved but requires an adjustment of weight and absorption of shock if speed is involved. Have students walk in and out of an identified space, being careful not to collide, and then call *Freeze!* The students will come to an immediate halt. Note that if they are moving slowly, they can simply cease giving force in order to stop; but if they are moving quickly, they must come to a jump stop, bending the knees and ankles to absorb force and thrusting the arms outward to maintain balance. Have the students practice this technique many times. Then use other locomotor movements and intersperse the command *Freeze!* While the students are walking in and out of one another's area, have them *dodge* by taking the weight on one foot and quickly transferring the weight to the other foot with a push and a slight jump of the body to the nonpushing side. Suggest that the students use their arms to maintain balance while dodging. Teach the students to *pivot* by having them come to a jump stop, feet fairly widespread, and then, keeping one foot stationary, walk toward and around that foot with the other foot to turn in place. Encourage a rocking motion for the body, knees held in a semibent position, and arms thrust outward and upward for balance. Help students who are having trouble with these skills by having the students perform slowly, giving verbal reinforcement to each required aspect of each movement skill (for example: "Push off to start." "Jump stop, bend knees, put arms up for balance.").	Challenge students to: Start and stop on command without losing balance. Run fast and dodge classmates (within a confined area). Walk, freeze, pivot, run, freeze. Run to the right, stop, pivot, and slide to the right. Hop three times, run, stop, turn, walk, and freeze. Run and leap six times and change directions after each leap. Play dodge ball with two other classmates. Play tag within a confined area so that much dodging, pivoting, stopping, and starting will be necessary. Start quickly and stop immediately. Start as though in a race. Start as though off for a leisurely walk (contrast with item above). Stop after running, hopping, galloping, jumping (contrast the needed adjustments). Dodge stationary objects. Dodge moving objects (discuss the need for anticipation). Pivot left; right; high; low. Tap a balloon from one place to another and do not bump into anyone else. Dodge high; low; in-between. Incorporate stopping, starting, dodging, and pivoting into a dance routine. Play "Freeway" by pretending to drive a car from one place to another without smashing the car (set up "traffic lights," "ramps," and so on).	

Goal 3: Motor Skills (Continued)

Component: Manipulative Movements–Grasping and Releasing

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that *grasping* and *releasing* are reflexive movements one has performed almost since birth. Emphasize that these movements are necessary for many activities, including eating, writing, catching, throwing, rolling, playing games, buttoning, zipping, lifting, carrying. Discuss whether all grasping and releasing movements are the same. Demonstrate why the movements are not the same. Have students squeeze beanbags, yarn balls, or tennis balls and tell how their muscles feel. Talk about the muscles required for the fingers and hand to grasp and release objects. Ask the students if they can grasp and release with any other parts of the body. Demonstrate the use of the mouth, toes, knees, and legs. Have students pick up various objects such as pencils, paper, paper clips, rubber bands, balls, bags, balloons, sand, and so on. Ask the students to try to use different ways to pick up the objects and release them with control. Have students throw yarn balls at targets on a wall. Have the students experiment by releasing the balls high, waist high, and low. Ask them to tell you what the effect was with each different release. Point out how the trajectory is determined (to a great degree) by the point of release. Play five-man relays involving grasping and releasing. Divide the group into twos and threes for a shuttle. Place a piece of paper in front of the first person in the three-person group. At the signal instruct that person to pick up the paper, walk or run ten meters to the other part of their group, and put the paper on the ground. The second person brings the paper back. This procedure continues until the team members are in their original positions. Emphasize that the paper may not be wadded up or torn.	Challenge students to: Pick up an object softly; firmly; moderately. Flex and extend the fingers and toes. Pick up beanbags in as many different ways as possible. Grasp and release balls. Grasp and roll balls back and forth to a partner. Lift a box, demonstrating the use of a balanced grip and leg action for the lifting process. Play Pick up Sticks, concentrating on not moving any of the sticks other than the one being sought. Button up a coat; zip up a jacket. Pick up rhythm sticks with the toes. Pick up a marshmallow with the mouth only. Bob for apples. Pick up a yarn ball in every possible way. Cradle a small animal gently in the hands. Grip a small ball firmly over and over. Pick up an egg and put it down without breaking it. Grasp a writing implement and draw a design or letter. Grasp a chinning bar with an overhand (underhand) grasp, hold on for ten seconds, and release both hands at the same time. Balance a soft drink bottle on its top inside a small circle, using the feet only. Shake the hands to remove any strain caused by grasping for a long time. Tell about picking up different kinds of objects. Travel across a horizontal ladder, grasping and releasing smoothly. Use blocks, Tinkertoys, Lincoln logs, or erector sets to build a moving object, a village, or a piece of machinery without dropping any items. Pick up playing cards or task cards without bending the edges. Hold a ball between the knees while hopping a distance of ten meters.	*Language Arts and Reading:* Teach these vocabulary words: grasp, release, zipper, button, contract, extend, hold, softly, firmly, moderately, grip, squeeze, stress, tension, relay. Have students tell about adventurers who saved their lives by "hanging on for dear life." Have students talk about the twirlers at football games and the ways in which they grasp and release their batons. Have students discuss a professional football game and the times players have to grasp and release: The center hikes the ball; the quarterback hands off or passes; officials handle flags, balls, and whistles; the players put their helmets on and take them off; and the players dig into the ground with their cleats and pull the cleats out. *Science:* Talk about friction. Discuss the intricate work of the muscles, which allow grasping and releasing. Discuss the "bionic man" and the feasibility of developing substitute limbs capable of a full range of service and response. Talk about what makes one's hands grow and when full bone development will occur. *Dance:* Have students create a composition depicting a bumbling juggler or a befuddled waiter who cannot hang on to the dishes.

Goal 3: Motor Skills (Continued)

Component: Manipulative Movements–Throwing and Catching

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that throwing skills require a forward weight transfer, a focus of the eyes on the target, a release that ensures the flight desired, and a follow-through action to obtain the desired distance. Have students throw yarn balls to one another and talk about the principle of *opposition* (that is, stepping forward on the foot opposite the throwing arm). Emphasize that getting ready to throw is important. Encourage a backward swing, step-through, smooth release, and follow-through. Emphasize the need for the body to face the target and for a concentrated focus of the eyes before, during, and after the action. Point out that catching requires absolute concentration of the eyes; correct body alignment (behind the thrown object and in a straight line with it); a gentle closing of the fingers and hands around the object once touched; and a *giving* (the drawing of the ball or object toward the body with controlled relaxation and a backward weight transfer) in relation to the object to absorb shock. Have students throw and catch yarn balls and talk about the need to reach for the ball as it comes toward the student and then the relaxation of the hands, arms, and body as contact is made. Have students practice throwing in different ways: rolling, underarm, sidearm, and overarm. Point out that force can be increased by stepping quickly as the release is anticipated, increasing the speed of the arc created by the swinging motion of the arm, and using a thrusting motion during the follow-through. Point out that balls (objects) thrown are best caught above the waist by placing the hands in a "thumbs together" position and below the waist by placing the hands in a "little fingers together" position.	Challenge students to: Throw a ball (beanbag, deck tennis ring) up and catch it ten times in a row. Throw an object up, turn around, and catch it before it hits the ground. Throw an object up, clap three times, and catch it before it hits the ground. Move an object back and forth from one hand to another with the eyes open (closed). Play catch with a partner and throw the objects so that the partner does not have to move to catch them. Roll balls back and forth to one another. Throw beanbags and hit a target two meters away (three meters away). Catch balls behind the back while the balls are bouncing. Throw and catch from different levels. Throw objects softly (hard) to a partner. Throw balls or beanbags overarm, sidearm, and underarm to a partner. Catch with one hand; with two hands. Catch balls rebounding from a wall. Throw balls against a wall and catch them before they bounce. Throw and catch with a partner in as many different ways as possible. Throw and catch while moving. Play a game involving throwing and catching. Throw and catch a Frisbee with a partner at least 30 times in a row. Throw a ball so that it spins forward (backward). Throw a ball so that it bounces back. Bounce-pass to a partner. Bounce-pass around an obstacle to a partner. Throw a ball into the air and catch it behind the back. Throw a ball for a distance of ten (20, 30) meters.	*Language Arts and Reading:* Teach these vocabulary words: throw, catch, arc, force, transfer, swing, release, follow-through, focus, concentration, anticipation, alignment, rolling, trajectory, refraction, spin, rotate, reverse, accuracy. Have students throw at the letters on a letter grid; identify the letters hit; and identify four rhyming words for each letter. *Social Studies:* Create a map of the United States. Have students throw beanbags at the map and name the capitals of the states that are struck by a beanbag. *Mathematics:* Develop a target with number values. Have students keep a tally of their scores as they take turns throwing at the target. Have students throw at the numbers on a number grid; identify the numbers hit and the colors; and then compute simple problems in mathematics such as eight divided by two equals four. *Music:* Have students throw and catch in time to music. Consider making up a routine for use at PTA meetings or in school celebrations. *Dance:* Have students create a dance composition, using exaggerated throwing and catching movements. Possible theme suggestions include pizza makers en masse; a breakdown in a juggling act; or a playoff in professional football.

Goal 3: Motor Skills (Continued)

Component: Manipulative Movement–Kicking

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Have students spread out before kicking balls so that they have plenty of space; extend the arms forward waist high; step on one foot and swing the other foot backward, then forward, thrusting the leg into an extended position. Encourage a strong follow-through. Allow the students to practice the motions several times while questions are posed: How can you keep from bumping others? Where are you looking as you walk and kick? Can you do the same thing with the opposite foot? Do you need to keep the arms out and forward for balance? 	Challenge students to: Kick a ball gently to another in every way possible. Kick a stationary ball so that it flies into the air. Kick a stationary ball so that is rolls straight along the ground. Control-kick a ball down and back for ten meters. Dribble a ball alternately with the right and left foot for a distance of ten meters. Kick a ball for distance. Kick a ball accurately into an area two meters wide that is at least five meters away. Control-kick a ball into and out of obstacles for a distance of ten meters. Kick a rolling ball into the air. Kick a rolling ball straight along the ground. Kick a rolling ball so that it changes direction. Judge the force needed to kick a ball hard for distance but softly for control. Kick a ball up to themselves. Kick a ball while moving. Kick a ball accurately to a moving teammate (concentrate and anticipate to succeed). Kick a ball from a kicking tee. Hold a ball in the hands, drop it while moving, and punt it into the air so that it goes forward at least five meters. Kick a ball with various parts of the foot and under control. Analyze the kicking skill of a classmate and give correct cues for improvement. Aim a kicked ball to avoid interception by an opponent. Get control of a moving ball, dribble it with the feet for a short distance, and kick the ball for distance. Drop-kick a ball for accuracy.	*Language Arts and Reading:* Teach these vocabulary words: kick, kicking, non-kicking, arc, trajectory, focus, concentrate, follow-through, control, advance, anticipate, swing, soccer, punt, stationary, dribble, instep, outstep, timing. *Mathematics:* Have students practice metric measurement by measuring the various kicks of their classmates. *Safety:* Emphasize the need for awareness and alertness whenever students are kicking balls. Have students become aware of the warning Head's up! and use the warning if balls are neaded toward unaware classmates. Point out that balls should be kicked with control and at an identified target, not indiscriminately into space. Establish a policy that students who kick a ball with the intent to hurt another student will be denied the use of a ball for a period of time. Emphasize this policy. *Dance:* Have students think of persons, animals, and things that kick. Allow students to move in an interpretive manner to depict their impressions. Have students practice the various kicking skills in slow motion, with dramatic flair, as part of pantomimes, or as rhythmic exercises with and without rhythmic accompaniment.

Goal 3: Motor Skills (Continued)

Component: Manipulative Movement—Kicking (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities

Organize the class so that the balls will be kicked in one direction and rolled back. Have partners take turns kicking and retrieving. Place the balls in a stationary position in front of each kicker. Have students stand comfortably behind the ball with feet apart and slightly off the center of the ball so that the kicking leg can swing forward and contact the ball squarely just below the center. Urge the students to focus on the ball at all times; step forward onto the nonkicking foot; extend the arms for balance; bend the body slightly forward; and swing the kicking leg forward and *through* the ball to strike it squarely with the instep of the kicking foot. Have the students follow through by pointing the kicking foot and leg in the direction of the target.

Allow students to practice until they consistently feel success. Then and only then have them begin to kick rolling balls or to punt.

Play simple, competitive games in groups of no more than five students. Suggested activity would include kickball, long base, three-man keep-away, or soccer dodge ball.

Play simple class games of line soccer or kickball until the students understand the game. Once a game is understood by the students, however, it should no longer be played as a class activity. The teacher should encourage students to play the game during recess or on play days.

Create a poster or an individual "I can" profile card containing the challenges listed under task-oriented activities and encourage students to check off each item as they become competent in the skills listed. Correct those students who have difficulty by encouraging them to focus attention on the ball, take their time, and swing forcefully through the ball.

Goal 3: Motor Skills (Continued)

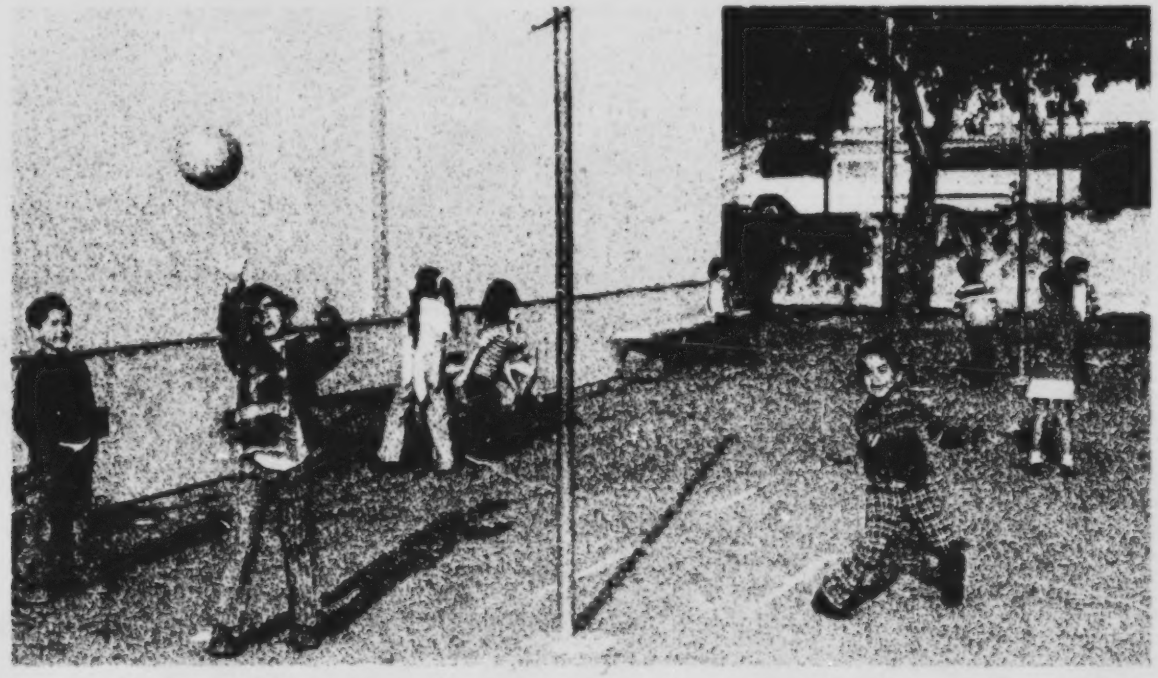
Component: Manipulative Movement–Striking Without the Use of an Implement

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Explain to students that they can strike a ball vertically so that it bounces or horizontally so that it travels like a batted ball. Or they can strike the ball so that it is lifted. Point out that a person dribbling a ball should stand comfortably in a stride position, hold the ball in both hands waist high, lean forward so that the weight is on the front foot and the body is slightly bent, push the ball to the surface with one or both hands, and either catch it or continue to push it to the surface. Emphasize the need to keep one's eye on the ball and to relax when trying to catch the ball. Have students bounce the ball to themselves and see whether the students move smoothly. Correct excessive tension, lack of focus, and the slapping of the ball instead of flexing the fingers and pushing the ball. Deflate balls that bounce too high and encourage students to follow through with a little force if the ball does not bounce high enough for the next bounce. As students get older and more skilled, have them look up as they dribble so that they can move and dribble at the same time. Point out that when hitting a stationary ball, students should stand with the nonstriking side of the ball toward the target and should keep their feet slightly apart. They should hold the ball in the nonstriking hand waist high and concentrate on the target by looking first at it and then at the ball. They should swing the striking arm down and back, transferring their weight to the striking side. Shifting their weight forward to the nonstriking side and hitting the ball with the heel of the hand, they should follow through to extend the hand and arm of the striking side. If a student misses the ball completely, cue the student to concentrate on the ball and *not* to toss the ball before striking it. Have students practice hitting balls or balloons until the striking action is easy.	Challenge students to: Bounce a ball and catch it. Bounce a ball in different ways while they are standing still. Bounce a ball in different ways while they are moving. Dribble a ball from place to place. Dribble a ball while they are turning around and around. Dribble a ball into and out of obstacles. Dribble a ball to keep it away from a partner. Bounce a ball to another person and get it back. Dribble a ball as effectively with the left hand as with the right. Dribble a ball between their legs. Dribble a ball constantly while they are standing, kneeling, lying down, and returning to a standing position. Challenge students to volley a balloon: To themselves in as many ways as possible. And turn all about. Over and back across a zigzag pathway. With a partner while the partner holds the balloon suspended on a string. And do something different between each volley. In time to music. Hard, soft, slow, fast; with one hand and then the other; with other parts of the body (hip, knee, ankle, elbow, head, nose, seat). Challenge students to strike a stationary ball with their hand and hit it: Straight. High into the air. To the right (left). At least three meters into the air. To the ground. To a partner.	*Language Arts and Reading:* Teach these vocabulary words: strike, hit, volley, rally, dribble, bounce, stride, high, low, concentration. Use a letter grid and have students bounce a ball on their favorite letter and then shout a word that starts with that letter. Allow the students to continue repeating the letter as long as they can call different words or move to another letter until they run out of words. Have several students work on this drill simultaneously.

Goal 3: Motor Skills (Continued)

Component: Manipulative Movement–Striking Without the Use of an Implement (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Use balloons to help students learn to hit moving objects. Point out that students can hit the balloon with their thumbs together if the balloon is above their head or with the little fingers together if the balloon is waist high or lower. As before, students must keep their eyes on the ball, transfer their weight as impact is made, and follow through if distance or accuracy is wanted.	Challenge students to strike a moving ball: By playing tetherball. By hitting low balls with the little fingers together. By hitting high balls with the thumbs together. And rally with a partner at least ten times in a row. So that their partners cannot return the ball over an obstacle. Through or into a target. By dropping a ball and hitting it with the hand after it bounces. By playing twosquare or foursquare with three classmates.	*Mathematics:* Have the students dribble the ball as many times as possible in 15 seconds. Have them call out their scores and then allow the class to add the scores and divide by the number in the class to determine the class average.



Goal 3: Motor Skills (Continued)

Component: Manipulative Movement–Striking with the Use of an Implement

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Remind students that striking objects with an implement involves many of the same skills and movements as striking objects without an implement. Students must keep their eyes on the ball; transfer their weight as force is applied; swing the paddle, bat, or racket horizontally to the ground through the ball; and complete the motion with a follow-through. Have students hold a bat with the trademark up; stand with their side toward the pitcher (opposite their dominant hand); keep the body relaxed and the elbows away from the body; keep the nondominant arm parallel to the ground. The students should grip the bat with the nondominant hand just above the end of the bat and the dominant hand comfortably above it; hold the bat off the shoulder; turn the face toward the pitcher; concentrate on the ball; swing the bat backward parallel to the ground and shift the weight backward to the dominant hand's foot. Finally, the students should swing the bat forward parallel to the ground and step into the hit as contact is made with the ball; follow through to the nondominant side; and *drop* the bat on the ground before starting to run to first base. Have students first go through striking motions, using mimetics (pantomiming motions) and finally using the implements themselves. Critique their actions and watch the flight of the ball after impact. If the balls are consistently hit foul or popped up, the batter is swinging too early or too late and is coming up under the ball instead of swinging parallel to the ground. If the hit ball always bounces near home plate, the batter is chopping down on the ball. And if the ball is missed completely, the batter may be closing his or her eyes, failing to concentrate, swinging too early or too late, or standing too close to or too far from the plate.	Challenge students to hit: Balloons or yarn balls with nylon paddles. Balloons suspended on strings in as many different ways as possible, using nylon paddles. Balloons back and forth together with a partner. Balloons or yarn balls back and forth over an obstacle. A ball off a batting tee with a bat. A ball off a batting tee so that a classmate can catch it. Ten fair balls in a row off a batting tee. A pitched eight-inch playground ball with a bat. A pitched six-inch or seven-inch playground ball with a bat. A pitched softball with a bat. A fair ball three out of five times. A tennis ball placed in a sock and tied to a tetherball pole with a paddle or racket so that the ball wraps completely around the pole. Challenge students to play: Rally with a nylon racket. (One player hits a balloon to an opponent, and each one tries to rally so that the other cannot return the balloon.) Long base with four or five classmates. Tetherball with rackets. Work-up with four or five classmates. "Mickey Mouse" tennis (short court and short rackets). Rally against a wall with a six-inch playground ball and a wooden racket. Challenge students to: Analyze their hitting skills by reviewing the steps needed for successful striking. Analyze their classmates to reinforce their recollections of batting. Practice continually because hitting with an implement is an advanced skill. Practice at home with their relatives.	*Language Arts and Reading:* Teach these vocabulary words: racket, paddle, bat, horizontal, parallel, transfer, follow-through, home plate, first base, trademark, grip, dominant, nondominant, analyze, think, tetherball, suspended tee. Have students read stories about famous baseball and tennis players. Allow the students to write about their Little League activities or to tell the other members of the class about them. Point out that many of the world's finest tennis players started playing when they were eight years old. Read and act out *Casey at the Bat.* *Safety:* Discuss safety rules governing the use of bats, rackets, and paddles. Allow students to help develop safety rules. Emphasize the reasons for the rules. *Mathematics:* Have students hit balls at a mathematics grid attached to the wall. Have the students add up the points earned when a hit ball strikes a number cleanly. The student who attains a predetermined score first wins the contest. *Dance:* Have the students analyze the differences between butterfly chasers and baseball players and have the students create a dance composition about either one or both. Share the results with students in other classes. *Science:* Talk about force and how it can be applied through weight transfer. Discuss centrifugal force and demonstrate its effect on batting.

Goal 3: Motor Skills (Continued)

Component: Perceptual Ability—Kinesthetic Discrimination

Teacher-directed activities

Realize that kinesthetic discrimination is treated extensively in this chapter under Goal One: Self-Image. Plan activities related to motor skills that reinforce development of bilaterality, laterality, sidedness, balance, knowledge of the parts of the body and their functions, and ability to locate an object in relation to one's own body.

Play games that require students to name various parts of the body and move them under control. Examples of such games include: May I? Simon Says; Hokey, Pokey; and Eyes, Shoulders, Knees, and Toes.

Realize that students who reverse letters, numbers, and words when reading and writing may be deficient in knowledge of themselves in relation to space. Plan obstacle courses that require movement in many directions, response to directional stimuli, and a flowing involvement of all parts of the body. (See the appendix.)

Ask students to move the parts of the body one at a time as identified and then together at the same time. (Examples: Move your fingers. Now move your fingers, elbows, and head all at once. Move your knees. Now move your knees, ankles, and arms simultaneously.)

Work with students through the use of commercial records, games, and call-recall techniques until they can correctly identify parts of the body:

abdomen	eyes	legs
ankles	feet	mouth
arms	fingernails	neck
back	fingers	nose
calves	forehead	sides
cheeks	hair	teeth
chest	hands	temples
chin	head	thighs
earlobes	heels	toes
ears	hips	tongue
elbows	knees	trunk

Task-oriented activities

Challenge students to:

Wiggle their fingers, then their toes.
Nod their head and blow their nose.
Open their mouth and close their eyes.
Twist their trunk and let out sighs.
Clap their hands and stomp their feet.
Bend their knees and make toes meet.
Point one finger and then a toe.
Move a shoulder and get on the go (walk around).
Click their fingers and blink their eyes.
Lie right down and point their soles to the sky.
Tickle various parts of the body as the parts are called out!

Determine mastery of laterality by having them:

Raise their right hand and then their left.
Point their finger at their nose; right knee; toes on the left foot; navel; right eye; right elbow; left heel.
Hop three times on the left foot; three on the right.
Hold a beanbag on their head; right shoulder; left foot; right hip; right knee; left ankle.

Check for kinesthetic awareness reflected in ability to:

Stand, sit, and kneel with good posture.
Move without noticeable hypertension.
Perform the "coffee grinder": The student places one hand on the floor and the other hand on the hip; extends the body and looks at the ceiling; and then walks around the supporting extended arm.
Stand, stoop, and stand again without losing balance.
Lean forward and backward and sideward without losing balance.
Sit on the floor with arms and feet crossed (Indian fashion) and stand without help and without losing balance.
Go through a maze without touching any of the objects.

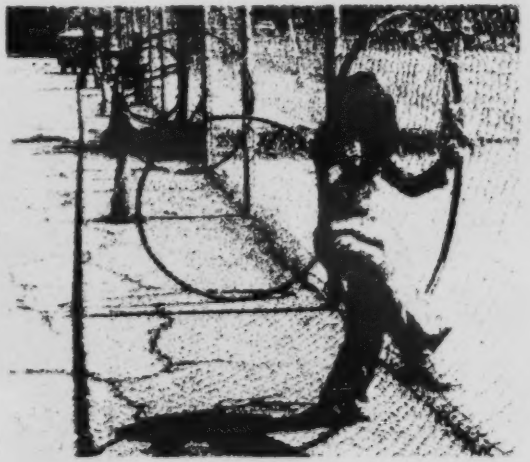
Suggested multidisciplinary activities

Language Arts and Reading:

Have students with kinesthetic weaknesses work on a balance beam (see information presented later); copy letters and numbers on grid paper; play with blocks; work simple puzzles; identify letters by placing beanbags on the letter cited that can be found on a letter grid; color and discuss the picture with a friend or aide; go through obstacle courses that emphasize direction change; and draw outlines of the body and fill in the parts of the body.

Mathematics:

Provide grid paper and help students who have kinesthetic weaknesses form numbers correctly. Have students solve simple mathematical problems by placing a beanbag on the correct number found on a number grid. Encourage student growth in symbol concepts by having them walk out suggested shapes such as a minus sign, a multiplication sign, a division sign, or an addition sign.



Goal 3: Motor Skills (Continued)

Component: Perceptual Ability—Visual Discrimination

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Realize that visual discrimination is essential to successful performance of most physical skills and that a student whose vision is impaired must compensate heavily for the loss. Students need constantly to receive visual stimuli; discriminate one shape from another (acuity); identify one shape as it moves (tracking); remember visual experiences (memory); and track an object even though the background is absorbing (figure-ground differentiation). Assess the ability of students to identify similar objects, colors, and symbols. Assist those who show deficiencies by providing game-like drills that emphasize identification procedures. Have students differentiate between objects by pointing out which object is larger, smaller, blue, red, square and not round. Prepare large-sized symbols of circles, squares, triangles, and rectangles; and then have students look at facsimiles on a task card and go to a corresponding large-sized symbol, go through or around it, and return for another challenge. Have students play catch with balls or objects that are relatively the same in color as the background. Draw imaginary numbers (letters) in the air and have students replicate them with their bodies or a length of rope. Play Get Something Bigger by placing a small item on the ground and asking each child, one by one, to get something bigger. Continue until nothing larger is available. *Note:* Allow children to point and describe instead of carrying very large items. Touch various parts of your body while the children watch. Then allow them to touch the same parts of their own bodies in the same sequence from memory.	Challenge students to: Play with blocks. Have them pick out all blocks that are the same, stacking all red blocks in one place and blues in another. Then have the students scramble the blocks and pick out letters that are flashed in the order in which they are flashed. *Note:* Start with one letter and build to a series. Look at a shape drawn on the board and then describe items the students can see that have the same shape. Throw beanbags at the corresponding shape or color on a target. *Note:* The teacher will point to a shape or color and then watch the student's response. Play flashlight tag so that the students can flash lights at objects as instructed by task cards or written directions in the order outlined. Become look-alikes. *Note:* The teacher or aide flashes a design, and the students mimic the design by forming it with their bodies or by moving in a like pattern. Pick out a Ping-Pong ball when it has been mixed with golf balls. Differentiate the colors of several balloons. Put like balloons together for games or mix unlike ones so that there is a balloon of each color in each small group. Volley a balloon to themselves; volley with a partner. See a word describing a movement and then perform that movement (walk, hop, slide, and so on). Look at pictures and find objects with similar shapes. Watch the shape created by the teacher's (aide's) flashlight and form a similar shape. Select a classmate of like height and size as a partner. Move in and about all of the designated space in response to visual directives without talking to anyone or running into anyone.	*Language Arts and Reading:* Help students who have obvious visual discrimination problems by color-coding work to reduce unimportant stimuli; providing many opportunities for students to select particular objects from large groups of objects; and preparing hidden pictures, look-alike pictures, and tracing activities. Emphasize the visual similarities in pictures, movements, and parts of the body (for example, arms and legs have linear qualities; hip and arm joints allow for circular movements). Use the "follow-the-bouncing-ball" technique for finding like shapes, letters, or numbers. Prepare overlays and project them on the wall. Flash a simple task card and allow students with flashlights to bounce beams of light on a similar task card. Or provide students with a desk printout of many choices and bounce a beam on a letter, number, or symbol and ask the students to circle a similar one on the answer sheet. Play the following games: (1) What Is Missing? Show five to seven objects, have students cover their eyes while some objects are removed, and then ask what is missing. (2) Each in Its Place: Arrange five to seven items in place, have students cover their eyes while the items are rearranged, and then ask the students to put each thing in its original place. (3) Hideaway: Place several items in a bag and ask the students to recall what is in the bag. Keep score and change the items often.

Goal 3: Motor Skills (Continued)

Component: Perceptual Ability–Auditory Discrimination

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Realize that auditory discrimination involves the same components as visual discrimination except that auditory discrimination deals with hearing instead of vision. Assess student response to auditory stimuli continually. See how well the students can follow verbal directions, recall sounds, move in response to rhythmic sound, and repeat various sounds in the order heard. Have students play singing games and jump rope to the accompaniment of chants. Have the students follow the verbal directions given in the chants. Provide verbal directions and observe student responses as the students move, dance, play games, and solve movement problems. Clap a rhythm and see if students can repeat it. When it is apparent that students can replicate the rhythm, ask them to move to the sound of their own beat. Have students close their eyes and hop when they hear a whistle; twist when they hear a clap; lie down and kick when a bell rings; and get up and smile when the words *tickle, tickle, tickle* are called out. *Note:* Mix up the sequence and change directions often. Have students work on laterality and directionality along with auditory discrimination by having the students close their eyes and march forward on one clap, backward on two claps, to the left on three claps, to the right on four claps, and around and around whenever a drumbeat sounds. *Note:* Add other directives such as Twist on a shout! and Bend on a whisper! once the children are ready for bigger challenges.	Challenge students to: Act out nursery rhymes. Sing and act out the song "Itsy Bitsy Spider," commercial records that give audible cues for simple and complex movement patterns, and simple stories such as the story of Hansel and Gretel. Listen to a series of sounds and identify them in the order heard. Move to various audible chants such as Clickity clack! Clickity clack! Tickle! Tickle! Tickle! Shhh! Shhh! Pow! Close their eyes and slowly move toward the beating of a tambourine, the clicking of fingers, or the clapping of hands. Respond to words spoken with different intonations. Examples include *flop* (jello flops but fish flip-flop, flip-flop); *sneak* (as in a joke; as in being mischievous); *squish* (as in mud; as in spaghetti; as in water). Listen to foot-tapping patterns and then move to them. Move in a different way. Move at a different level. Listen and count the number of different sounds heard. Repeat their names in the order heard. Close their eyes and stand up when they hear words starting with *l* (or any other letter cited) and lie down when they hear words with *b* as their first letter, roll on words starting with *w*, and become perfectly still on words that start with *f*. Listen to a series of commands to move and then perform the commands in the order given. (Example: Run in place for ten steps. Turn and walk for four steps. Sit and stretch. Roll and stand. Repeat.)	*Language Arts and Reading:* Help students who have auditory difficulties by involving them in many auditory activities such as calling out short series of letters and asking the students to reproduce the series on paper, gradually increasing the number of letters given in the series. Ask the students to listen to words or sounds and raise their hands if the words or sounds agree. Have the students lie down with their eyes closed so that they do not follow a classmate's lead but learn to rely on their own senses. Provide a series of words and ask students to indicate if they have the same ending letter or the same vowel or the same beginning letter. Have them learn songs through auditory repetition and have them close their eyes and replicate the sounds being made by the teacher, aide, or leader (clapping, whistling, scratching the desk, shuffling feet, clicking fingers, and singing). Describe a member of the class and allow everyone to guess whom the description fits. Or call out a series of four words, three beginning with the same initial consonant sound, and ask the students to identify the word that does not match. Play Hide the Spool. Send one student from class and hide the spool. Allow the student to reenter. The class claps more loudly whenever the "hunter" is far from the spool and very softly when the hunter is near. This procedure continues until the spool is found. Then the game resumes. Play Telephone Pole. The teacher or aide gives a series of movement commands, and the students respond. Whenever *telephone pole* is called, however, all members of the class immediately stand up straight and become "telephone poles."

Goal 3: Motor Skills (Continued)

Component: Perceptual Ability–Tactile Discrimination

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Realize that the sense of touch is one of the most basic of our senses and that if it is enhanced, both the auditory and visual senses are stimulated. Point out that in blind people the senses of touch and hearing are relied on completely for communication. Have students explore a wide range of tactile experiences and cue them to corresponding words that describe the textures with which they are dealing. Examples include glass, polished wood, car finish (smooth); sand paper, rough-hewn wood (rough); bolts, bags of sand (heavy); feathers, cotton wads, balloons (light); squares, triangles, circles (shapes); clay, glue, paste (sticky); spaghetti, paper clips (squiggly). Have the students, once they have examined the materials, move according to the feelings produced by the materials. Then have the students learn to match like textures or objects by looking at and feeling one and then selecting an article with like characteristics. Have the students next perform the same task (identification of like objects) blindfolded so that the sensation of touch is the only sense being used. Touch various parts of the body of blindfolded students and ask the students to touch themselves in the same parts and name the parts touched. Again, touch several parts and ask the students to touch the same parts in the same order in which they were touched by the teacher and to name each of the parts aloud. Allow students to wrap themselves in different materials (for example, paper, cloth, blankets, aluminum foil) and then describe the experience. This experience should be followed by opportunities for creative expression. Suggest that students wiggle, squiggle, become mired in mud, walk on water, avoid an angry bee, and dance as though covered with soap bubbles.	Challenge students to: Play in sand boxes and describe the experience. Play in water filled with soap bubbles and describe the experience. Touch various pieces of playground equipment and tell what the texture reminds them of. Touch one object and point to another made of the same kind of texture. Rub fuzzy things gently and then move according to the feelings produced by the rubbing. Reach into a blind box (an enclosed box with holes through which students can insert their arms) and pick up an object (from the many contained in the box) that looks like the demonstration object they had been allowed to see before they reached into the box. Reach into a blind box and select two matching objects from the many found there. Look at and feel simple objects mounted on cards–such as string, matches, beads, ribbon, or rubber bands–and then select a similar object from a bag. Once the object has been selected, have the students use the object as a prop for a dance or simple drama presentation. Lie on grass, a blanket, a mat, or a piece of carpet while blindfolded and identify the material on which they are lying. Become blindfolded by placing a paper bag over the head and then feel various geometric shapes, letters, or numbers and identify each. Count by feeling an abacus or a row of tied knots while the eyes are closed. Close their eyes and reach into a shallow tub of water to select matching items found on the surface or on the bottom. Make various costumes from newspaper (a hula skirt, African warrior costumes, a dragon, fans); put them on; and dance or move according to their feelings.	*Language Arts and Reading:* Help enhance decoding and vocabulary skills by writing labels on items used in a tactile activity. Reinforce the use and sight functions of the labels as students go through the various drills. Combine auditory or visual memory skills with tactile activity. Ask students to name the series of objects they are feeling in a blind box. Assist students to develop oral language skills by having them verbalize the feelings produced by touching different textures. Explore abstract capability by having students feel and name thick cutouts of various shapes, letters, and numbers while blindfolded. Ask students to listen to directions, recognize the purpose of the activity, identify the details of the assignment, and, after involvement in tactile activity, relate the outcomes as they were experienced.

Goal 3: Motor Skills (Continued)

Component: Perceptual Abilities–Coordinated Movements (Eye-Hand; Eye-Foot)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Realize that coordinated movements refer to the execution of more than one perceptual skill simultaneously. (Note that many of the activities described in this book call for coordinated movements. Those activities will not be repeated here.) Provide many combined lessons that emphasize various coordinated movements because students will need to develop gross and fine motor skills to pursue learning challenges effectively. Have students make hand shadows and act out the various shapes they have made. Have students go through the ball-handling progressions previously described in the section on throwing and catching and striking an object without an implement. Have students drop clothespins into a milk carton and play selected table games that require finger dexterity. Have them play Jump the Shot, in which a beanbag is tied to the end of a long rope and the teacher stands in the middle of a circle of students and rotates the rope 360 degrees, gradually higher and higher, so that the students will have to jump over the rope. Have the students follow footprint and handprint obstacle courses set up on the outside courts; walk balance boards and complete a variety of activities; play a number of different hopscotch games; and jump rope in many novel ways. Have the students play with *footsie boards* (boards with an uneven fulcrum upon which students can place a beanbag, step hard on the short end, and pop the object up to catch it); or have the students go through the ball-handling progressions found under task-oriented activities. Have students ride tricycles or bicycles around an obstacle course, stopping at various stations to perform activities found on task cards or "silly cards." Plan so that these activities call for coordinated movements.	Challenge students to go through ball-handling progressions: Move the ball around your body; in and out of the space around your legs; over your head; behind your back; around your head. Bounce the ball to yourself; from place to place with one hand; with alternating hands; around your body; around and in and out of obstacles; under your leg and over your leg. Bounce the ball high ahd low; with one hand; with the other hand; while clapping; two times between each bounce; in all directions. Don't lose control. Catch a rolling ball; a ball coming right at you; a ball thrown too high, to the left, or to the right; a bouncing ball. Stop or trap a kicked ball that is rolling on the ground; that is in the air. Throw a ball to yourself in many different ways; throw it to a partner; play catch and don't miss ten times in a row. Throw a ball back and forth to a partner while a third person tries to intercept (going into the middle if the opponent touches the ball). Kick a stationary ball straight; kick a moving ball with control; kick a moving ball from place to place (dribble). Bat a ball back and forth with a partner over a line; play twosquare, foursquare. Hit the ball into the air so that a partner can catch it; hit the ball so that a partner can hit it back; continue to rally by volleying the ball. Hit the ball under control with another part of the body (heading as in soccer). Knock down milk cartons or bowling pins by rolling a ball from a gradually increasing distance. Play a safe game of tag or dodge ball with several balls; with one ball. Shoot baskets; center and pass a football; punt.	*Reading and Language Arts; Mathematics:* Have students execute these fine motor skills to enhance coordination: Pin clothespins on a rope. String beads. Play with pegboards. Put puzzles together. Finger paint various shapes, symbols, letters, or numbers. Play target toss. Throw beanbags at colorful targets and keep score or call out the colors hit or the shape the beanbag became. Dance the tinikling. Dance with a Chinese jump rope. Trace letters or numbers. Form letters in sequence. Complete dot-to-dot drawings. Use various tools such as scissors, cookie cutters, hammer and saw kits.

Goal 3: Motor Skills (Continued)

Component: Combined Movements—Without Equipment

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Realize that combined movements can be reflected in many activities. Those listed here include singing games, dramatic activities, simple games, and rhythmic exploration. Point out that many enjoyable activities can help make students fit, teach them new songs, and challenge them to move in many ways. Have students march in place to a rousing song. Encourage erect posture, use of the arms in opposition, and maintenance of an equal rhythm. Allow them to march all about the area as long as they do not leave the identified general space or bump into anyone or anything. Occasionally, have them freeze and shake an identified part of the body or become a dramatic character. Then unfreeze them and allow the marching to continue. As students become older and more coordinated, do a grand march to the accompaniment of the "Colonel Bogey March" from the motion picture *The Bridge over the River Kwai.* Have the class learn and perform these favorite singing dances: "Farmer in the Dell," "Go 'Round and 'Round the Village," "Paw Paw Patch," "Bingo," "O! Suzanna," "Virginia Reel," and "Hokey Pokey." Use commercial records to help students learn the parts of the body, directions, laterality, locomotor and nonlocomotor movements. Have students combine locomotor and nonlocomotor movements to create a sequenced pattern they can repeat continually with or without rhythms. Have the students read a favorite story or poem and then find ways to tell the story through movement. Have the students call out things they see and have groups of students move as those things might move.	Challenge students to: Move in different ways to square dance music, waltzes, marches, and selected classics. Perform as many roll progressions as feasible (log roll, egg roll, side roll, simple routines, log roll, egg roll, three-man shuffle, forward roll, forward roll series, moderate routine—leg roll, side roll, forward roll—leapfrog to forward roll to leapfrog, backward roll). Create and perform combination movements, using locomotor, nonlocomotor, and tumbling activities. Move like animals—as many as possible (bear, rabbit, crab, frog, kangaroo, seal, elephant, gorilla). Use as many different ways of moving as possible while going through a maze created by the bodies of their classmates. Play Statues. The class forms one line, and a leader goes to the finish line. At the signal the leader turns his or her back on the class and begins to count. The class members run, hop, or skip forward. When the leader turns around after finishing the count of ten, all try to freeze. Those who are detected as being in motion are sent back to the starting line. The object is to get to the finish line first to become the leader. Play Mouse Trap. A few students ("trappers") form a circle. Five students ("mice") stand outside the circle. At a signal the trappers hold up their joined hands and walk clockwise. The mice run into and out of the trap. When *Snap!* is called, the trappers put their arms down and catch any mice inside. The trapped mice join the circle. The last mouse left untrapped is the champion. Play variations of popular tag games like Stoop Tag, Balance Tag, or Circle Exchange Tag. (Circle Exchange Tag is like Steal the Bacon except that the students whose numbers are called try to exchange places without being tagged by the person who is "it.")	

Goal 3: Motor Skills (Continued)

Component: Combined Movements–with Small Apparatus

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Provide opportunities for students to use tires, wands, ropes, hoops, balls, beanbags, parachutes, paddles, scoops, rackets, stilts, footsie boards, balance boards, and mazes made from tires, chairs, wands, hoops tied together, cones, posts, mats. Encourage students to combine movements already learned with creative activity. Emphasize that the basic principles of opposition, weight transfer, eye focus, and concentration should be applied whenever manipulative skills are part of an activity. Point out that when they first use stilts, students must move like bears–first one side and then the other–until they feel confident. Then they should be able to move normally.	Challenge students to perform these and other activities with tires set in a maze: Step (jump) into and out of the tires, moving from one tire to another without touching the sides of the tire. Run through the tires, putting only one foot in each. Run across the edges of the tires without losing one's balance. Hop through the tires on the right (left) foot. Jump (leap) across the tires without touching them. Bounce on the edge of a tire ten times and then sit down. Keep one foot inside the tire and move around the tire.	*Language Arts and Reading:* Teach these vocabulary words: tires, hoops, stilts, balls, beanbags, wands, parachutes, paddles, rackets, scoops, footsie boards, balance boards, maze, cones, mats, posts, tying, tied, trick, stunt, activity. Have students get and put away various kinds of apparatus on verbal command to check the students' auditory comprehension. Allow students to teach one another various tricks. Encourage the students to use complete sentences in their dialogue. Have students tell or write about their adventures while using stilts, footsie boards, or ropes.

Goal 3: Motor Skills (Continued)

Component: Combined Movements—with Small Apparatus (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Establish safety rules for the use of implements so that students are aware of their personal responsibilities. Have students who have mastered long rope jumping use such jump rope chants as "Hickory, Dickory, Dock," "Teddy Bear, Teddy Bear," "High and Higher" ("I asked my mother for 15 cents,/To see the elephant jump the fence./He jumped so high, he reached the sky,/And never came back till the Fourth of July."), "Hot Pepper," and "Rock the Cradle." Have students play games in small groups so that they can be active most of the time. Suggested activities include seven-person dodge ball; two-on-one keep-away; long base; and circle pin throwball. (In circle pin throwball five persons make a circle, and a sixth person gets inside of the circle and tries to protect a bowling pin while others try to bowl it over. The inside man is replaced by the successful bowler.) Have students play these standard games (see the Californa "red book"): Jump the Shot, Squirrels in Trees, Crows and Cranes, Flowers and the Wind, Steal the Bacon, and Circle Call Ball. Set up a maze, using hoops tied together, chairs, mats, cones, tires, and wands. Have students go through the maze, using as many different ways of moving as possible.	Challenge students to perform these activities with wands: Hold a wand with both hands and step over it and back. Hold the wand with both hands, move it over the head and behind the back, and then step over the wand. Hold the wand, sit down cross-legged, and stand up again without using one's hands or arms for help. Balance the wand in your hand and walk, sit, lie down, kneel, and stand again. Balance the wand in another way and perform three different stunts. Drop the wand, let it bounce, then catch it while it is still in the air. Be creative and use the wand as six different imaginative things. Challenge students to perform these activities with ropes: Form the rope into a circle and sit inside the circle. Form the rope into a circle and tightrope walk around it. Jump (hop, leap) into and out of the rope circle. Make the rope a line. Walk forward (backward) on the rope. Walk a grapevine over the rope without disturbing the straight line. Make the rope into a pinwheel (or any other shape). Make the same shape with the body. Hold the rope in both hands and jump consecutively 20 times. Jump rope with a double jump (single jump, step-over, crossover, hot pepper, double spin). Create an original jump rope pattern without (with) music. Participate in a Chinese jump rope session.	

137

Goal 3: Motor Skills (Continued)

Component: Combined Movements—with Small Apparatus (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
	Challenge students to perform these activities with hoops: Roll the hoop forward (backward) in a straight line (a circle). Spin the hoop as though it were an eggbeater. Throw the hoop up and catch it before it hits the floor. Roll the hoop so that it will return. Rotate the hoop with the head, neck, upper arms, lower arms, wrists, hips, thighs, knees, and ankles. Jump rope, using the hoop instead of a rope. Play catch with a partner. Ring the hoop around a partner who stands at least three meters away. Create four things to do with the hoop other than those already accomplished. Challenge students to perform these activities with balls or deck tennis rings: Throw the object into the air and catch it with two hands (one hand). Throw the object high into the air and do something else before catching it. Balance the object behind the neck and walk for three meters. Bounce and catch the object three times in a row. Roll the object to a partner. Play catch as fast as possible. Throw the implement at different levels to a partner. Bounce the object to a partner. Move farther away and continue playing catch. Do four new and varied things with the ball or ring. Have the students perform these activities with parachutes: Make an inflation, a tent, a mushroom, a hideaway, a flyaway (release simultaneously at the highest point of inflation).	*Art:* Encourage several students to make a rope design and then create a game to play, using the undisturbed design. Have students make scoops from old bleach bottles and decorate the scoops with bright colors.

Goal 3: Motor Skills (Continued)

Component: Combined Movements—with Small Apparatus (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
	Play ball shake. Divide parachute holders into two halves. Put balls on the parachute and instruct the class members to send the balls off the parachute on their opponents' side. Exercise by having the students grip the edges of the parachute firmly, plant their feet, and lean back for six seconds; turn outward and grasp the parachute waist high with the arms extended; and, on a signal, roll the parachute up simultaneously. Make up six games in which a parachute is used. Challenge students to perform these activities with paddles, rackets, or scoops: Rally an object to themselves. Hit the ball (balloon, and so on) while holding the implement behind the back; high; low; to the side; under a leg. Rally objects against a wall and hit them on the fly after a bounce. Rally with a partner. Create six more things to do with the implements. Challenge students to perform these activities on tin cans or wooden stilts: Stand on both stilts without losing balance. Take one step (several steps). Walk backwards (sidewards). Walk along a line; around a circle. Walk in the shape of a rectangle without turning the body around. Step over a low obstacle. Balance on one stilt. Climb stairs. Change the body level while walking on stilts. Move slowly; then quickly; then slowly. Walk with stilts very close together; very wide apart. Walk in time to marching music. Create some new stunts to demonstrate to others.	*Psychology and Social Behavior:* Provide opportunities for students to work in pairs with one piece of apparatus. Observe the degree of cooperation and sharing. Help those who are selfish to learn to be more cooperative. *Science:* Talk about fulcrums and footsie boards. Discuss the creation of force and the effects of gravity on an object. Review the principles of balance.

Goal 3: Motor Skills (Continued)

Component: Combined Movements–with Small Apparatus (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
	Challenge students to perform these activities with footsie boards: Put a beanbag on the board, step on the other end of the board, and catch the flying bag. Repeat the previous activity but turn completely around (or clap three times) before catching the beanbag. Catch the flying beanbag on the head without using the hands. Catch the flying beanbag on some other part of the body; on still another part. Flip the board with such force that the beanbag goes over the head and is caught behind the body. Create four tricks involving the footsie board and two beanbags. Tell a classmate how to do the new tricks. Challenge students to perform these activities on balance boards: Stand on the board and do something else. Look at others while balancing. Touch parts of the body (head, shoulders, knees, nose, ankles, neck) without losing one's balance. Balance on one foot, then on the other. Pick up an object while balancing oneself. Bounce a ball under control while balancing oneself. Turn all around and stand on the toes. Make up six original tricks.	*Mathematics:* Set up various adventure courses in which different pieces of apparatus are used. Prepare task cards that call for some kind of numerical response; for example: Hop three times and bounce the ball six times (repeat); go into and out of four hoops and then run ten meters; go under three hurdles and over two; then turn around four times. Watch the students to see if they can follow the directions accurately.

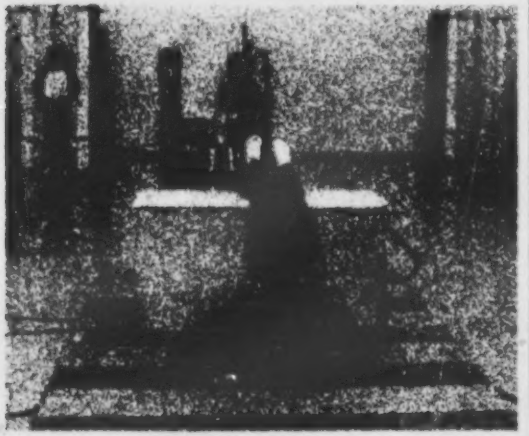
Goal 3: Motor Skills (Continued)

Component: Combined Movements—with Large Indoor Apparatus

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Improve perceptual skills by providing a wide variety of activities to be performed on balance beams, vaulting boxes, mats, stairs, tables, ladders, and Stegels. Allow many opportunities for the students so that they can successfully accomplish each of the feats. Give verbal reinforcement as the students complete the activities. Teach students to focus on a point on the wall so that they will not have to look at their feet while working on the balance beam. Add to the difficulty of tasks assigned so that the students will have to improve balance, courage, and concentration. Realize that having students merely repeat activities already learned may be a waste of instructional time. Students will repeat those feats many times during free play or recess. Plan to use instructional time for ongoing, progressive challenges. Create posters illustrating various tumbling stunts and walks. Label each stunt and walk on each poster in large letters so that students will associate the word and the letters with the movement illustrated. Reinforce this learning by having students tell, in complete sentences, what activity they are performing. Reemphasize the way in which a soft landing can be attained: Bend the knees, hips, and ankles to absorb the shock of the jump; extend the arms to maintain balance; look up and focus on a target to have a point of orientation. Set up basic safety rules so that mats are put in place before jumping off steps or vaulting over boxes begins; enough space is allowed for work on mats and tables; and a quiet atmosphere for learning is maintained when classmates are working on the beams, mats, and so on. Consider using a station teaching approach when working with indoor apparatus so that the children can be involved with a minimum amount of waiting time.	Challenge students to perform these activities on a balance beam: Stand on the beam and make various shapes with the body. Walk across the beam, pause, turn, and walk back. Look up while walking. Walk heel to toe across and back slowly; then quickly. Walk halfway across, balance on one foot, turn, and walk back to the starting point. Walk across the beam, holding the arms out like airplane wings. Crawl across the beam. Go to the middle of the beam, sit down, stand up, and continue across the beam. Go across the beam sideways; backwards. Hop on the beam while walking across it (hop over a beanbag or through a hoop). Cross the beam with the eyes closed. Do at least four different balance stunts on the beam (foot and knee, hand and knee, one foot only, push-up position, and so on). Challenge students to perform these activities in conjunction with a vaulting box (*Note:* The placement of a mat over a sawhorse produces an adequate vaulting obstacle if a vaulting box is not available.): Find a way of getting over the obstacle. Get on without using the hands. Place your hands on top of the box, vault upward, and jump down. Run toward the box, spring, place the hands on top of the box, and swivel the hips and legs up and over the box. Go across the box in another way.	*Language Arts and Reading:* Provide as much concentrated balancing activity on apparatus as possible to enhance perceptual qualities useful in academic work. Teach these vocabulary words: balance beam, vaulting box, mats, stairs, tables, ladder, Stegel, airborne, spring, rungs, beams, sides, combine, combination.

Goal 3: Motor Skills (Continued)

Component: Combined Movements—with Large Indoor Apparatus (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Instruct students that they should *not* hop or jump backwards over or between the rungs of the ladder. Have students set up a Stegel in a variety of ways. Encourage them to explore the many ways in which they can climb up onto the Stegel, cross it, and dismount. Set specific tasks: Climb up the Stegel in two different ways; go up and down the Stegel as fast (slow) as possible; move across the Stegel without using the feet; go over two beams and under one. 	Challenge students to perform these movements on mats (see the appendix for descriptions): Perform movements such as the bear walk, crossover, gorilla walk, crab walk, elephant walk, seal walk, heel-toe walk, inchworm walk, frog jump, kangaroo hop, rabbit jump, three-legged walk (lame dog), upswing. Perform movements such as the egg sit; V-seat balance; one-fourth, one-half, and whole top spin; turk stand; thread the needle; coffee grinder. Perform forward rolls; backward rolls. Perform double stunts such as the Chinese getup, bouncing ball, wring the dishrag, and double walk. Perform balance stunts such as the front scale, tripod, tip-up, snail, and bicycle. Perform combinations of any of the movements previously identified. Create a new stunt. Challenge students to perform these activities on stairs: Go up and down the stairs, touching each step. Go up and down, touching every other step. Hop up the steps and walk down. Close the eyes and walk up; open the eyes and walk down. Jump from the second step and land softly. Jump from the third (fourth, fifth, and so on) step onto a mat and keep balanced. Jump and turn halfway around and land softly on the mat. Jump and land inside a hoop on the mat. Jump, do any trick, and land inside the hoop. Create a new activity to perform on the stairs.	*Art:* Have students draw stick figures representing animal walks and tumbling stunts. Have students design various ways in which a Stegel can be set up. Have students draw sketches of classmates performing on the various pieces of apparatus.

Goal 3: Motor Skills (Continued)

Component: Combined Movements—with Large Indoor Apparatus (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
	Challenge students to perform these activities on and around a sturdy table: Get on the table, run across it, and jump off softly. Get on the table without using the hands, stand, and then jump off softly. Jump off the table over a wand held by the instructor. Jump off and land inside a hoop; a tire. Go across the table on some part of the body other than the feet; on some other part of the body. Leave the table in different ways; that is, for example, jump, jump and click the heels, turn while jumping, and leap. Go across the table while being very tall; very short. Go across with a partner in step and jump off the same way. Find more ways to get on the table, across the table, and off the table. Challenge students to perform these activities with a ladder: Walk between the rungs of the ladder. Run between the rungs of the ladder. Jump between the rungs of the ladder. Hop between the rungs of the ladder. Alternate jumping and hopping. Go into and out of the windows of the ladder as it rests on its side. Go through the windows of the ladder while moving backward. Balance and walk forward (backward) on the rungs of the ladder. Walk forward (backward) with one foot on each of the side beams. Walk backward on the left-side beam and return backward on the right-side beam.	

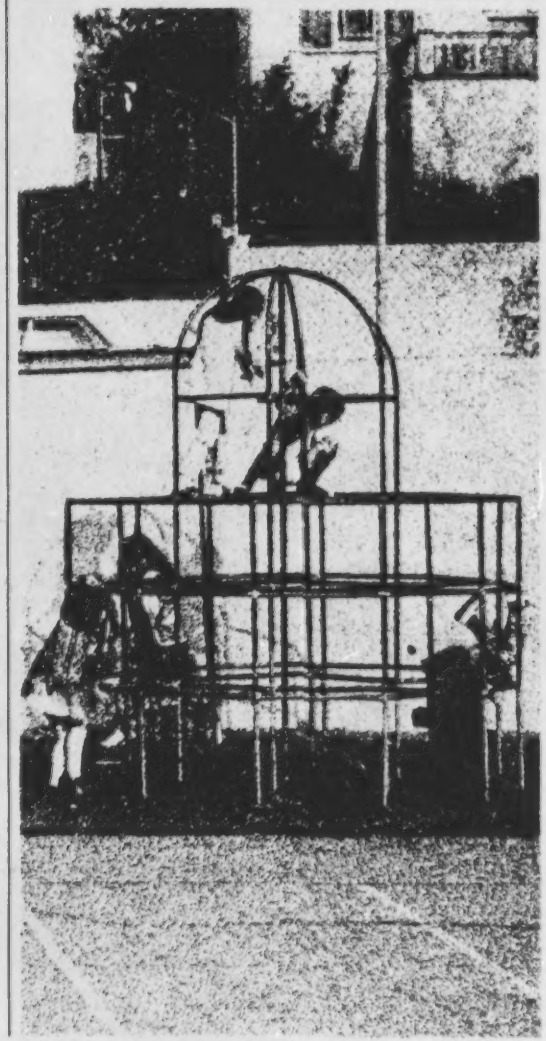
Goal 3: Motor Skills (Continued)

Component: Combined Movements–with Large Indoor Apparatus (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
	Combine any of the previous challenges and create a different way in which to go across the length of the ladder. Go across the ladder like a dog, rabbit, bear, crab, frog, or snake. Walk on the sides (rungs) of the ladder and bounce a ball between each rung. Dribble a seven-inch ball between the rungs of the ladder while walking on the outside of the ladder. Hold a ball between the knees and jump on the rungs like a kangaroo for the length of the ladder. Challenge students to perform these activities on a Stegel: Perform all of the activities on the ladder, together with any of the activities on the balance beam and as many combinations as can be created.	

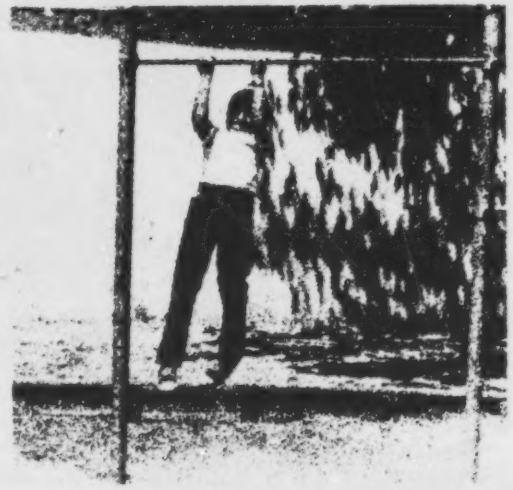
Goal 3: Motor Skills (Continued)

Component: Combined Movements—with Permanent Outdoor Apparatus

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Realize that climbing and hanging skills can be greatly enhanced through work done on outdoor apparatus. Teach students to grasp the bars firmly in either an overhand, underhand (reverse), or combined grip. Emphasize that the students should use two hands when hanging. Have a student demonstrate the correct manner of mounting a piece of equipment with an overhand grip—thumbs under the bar and the fingers over it; underhand grip—thumbs under the bar and palms turned toward the performer; and combined grip—one hand overhand and one hand underhand. Encourage the students to think out their performance on the apparatus so that they can select the appropriate grip before starting. Establish safety rules before any of the apparatus is used. Limit to eight the number of students allowed to use a piece of apparatus at one time and have students not using the apparatus stand clear to avoid injuries. Require all students to move toward and away from equipment on a predetermined pathway to avoid collisions. Insist that no pushing, pulling, scuffling, or bodily contact of any kind occur within or around the apparatus. Encourage all performers to travel in the same direction and not meet or pass one another except under the direct supervision of the instructor. Prohibit the standing on top of or jumping from one bar, rung, or ring to another. Have students demonstrate activities that can be performed on each piece of apparatus and point out what coordination is necessary for the transfer of body weight and proper dismounting technique to travel smoothly, land softly, and maintain balance. Use the station teaching approach so that most students can be active.	Challenge students to: Jump up and grasp a chinning bar, hang, and drop softly to the ground. Climb a ladder to a slide, horizontal ladder, or braced ladder without skipping any rungs, using the principle of opposition so that the arms, legs, and back are used for the climb. Climb a ladder so that one leads with a different foot each time. Cross over a horizontal ladder, using a hand-over-hand technique. Climb a rope or pole, using the hands and feet, and return to the ground by reversing the climbing action. Run toward a rope, jump and grasp it, and swing forward and back. Drop from the rope at the back of the swing and land softly on the balls of the feet. Hang on a swinging rope and pretend to be riding a bicycle as fast as possible. Climb around the lowest level of apparatus, using an overhand grip and keeping one hand and one foot on the bar (Going Around the Town). Climb from the first level to the second and back to the first over and over until the starting point is reached (Going up and down the Tunnel). Climb around the apparatus at the lowest level, the second level, and the third level and then climb down through the inside of the apparatus (Going Around the Mountain). Travel across the parallel bars. Do a dip on one end. Encourage students to keep their knees bent while dipping to protect the lower back. Perform modified pull-ups on the low turning bar, gradually increasing the number of pull-ups performed.	

Goal 3: Motor Skills (Continued)

Combined Movements–with Permanent Outdoor Apparatus (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
	Do hip circles and play Skin the Cat on the low turning bar and later on the chinning bar. *Note: Hip circles* are performed by bracing to a straight-arm support on the chinning bar, turning the hands to an underhand grip, tucking the head, and rolling around the bar. *Skin the Cat* is performed by holding the bar with an underhand grip; swinging the legs forward and up to and under the bar and backward between the arms, with the body turning from the shoulders until the feet are touching the ground; and returning to the starting position by making the movements in reverse. Hang and ride an imaginary bicycle from the chinning bar. Hang and swing on the chinning bar; do a bent-arm hang; and do a pull-up, using an overhand grip. Hang and swing forward on the monkey bars. Keep the knees bent. Perform a single ring travel across the monkey bars. Do something creative on each piece of apparatus.	*Language Arts and Reading:* Teach these vocabulary words: turning bar, chinning bar, horizontal ladder, fireman's pole, jungle gym, monkey bars, climbing pole, climbing ropes, slide, swings, parallel bars, dip, pull-up, hip circle, opposition, grips, overhand, underhand, and combination. Have students make up adventures that involve heroic dilemmas. Allow them to "escape" by holding onto the bridge (piece of apparatus) as their "captors" pass by. Let them tell of their "near misses" and "close calls." Encourage them to use complete sentences. *Art:* Have students draw scenes from the playground, showing classmates playing on the various pieces of apparatus. Ask the students to name each piece of apparatus and to describe how it feels to travel across the bar or rings. 

Goal 3: Motor Skills (Continued)

Component: Skilled Movements–Advanced Combined Movements

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Realize that most of the activities described in this publication call for skilled responses and that what is described is the sequencing or patterning of movements from simple to complex. Instruct students to concentrate on moving efficiently and to experiment in responding to increasingly difficult challenges. For example, walking in one direction can be made more challenging by walking across a balance beam in many directions with increased speed in time to rhythmic accompaniment or at different levels. Assess the growth and development of motor skills acquisition by having students respond to patterned movements created by the instructor (for example, walk to the right, hop left, jump up and down, and roll over); create movement patterns of their own in general space, on mats, or on pieces of apparatus (for example, mount a chinning bar, perform Skin the Cat, and make a single knee roll to a dismount); group to build a pyramid; perform a minimum of four different stunts on mats; or successfully play a modified game of wall ball, foursquare, line soccer, or kickball. Provide opportunities for students to polish their advanced skills by devising problem-solving situations prompting the effective merging of mental and physical response. Examples include the following: Can you turn around three times while slowly crossing a balance beam and carrying a beanbag on your head? Can you take your weight on your hands and sustain it there for five seconds? Can you control a soccer ball while dribbling it with your feet around obstacles? Can you run to a spot, turn quickly, receive a tossed ball, and dribble it with your hands back to the starting position?	Have students perform these combined movements: Jump in place and clap the hands over the head. Jump rope without missing and travel in a large circle. Jump into and out of a tire ten times without touching the sides or falling down. Run to a line, reverse quickly, and hop back to the starting line without putting the nonhopping foot down. Slide to a line and return, keeping the knees bent. Throw a ball through a moving hoop two out of three times from a distance of three meters. Kick a moving ball so that a moving partner can receive it. Play soccer keep-away with two friends so that the two with the ball move across a minimum distance of ten meters, kicking the ball back and forth at least four times and keeping control of the ball away from the third person, who actively pursues it. Play catch with a partner and keep on the move at all times (use balls, Frisbees, or footballs). Roll a hoop downhill and back uphill. Spin a hoop around a part of the body while throwing and catching a beanbag ten times. Field a rolling ball and throw it accurately to a classmate five meters away. Hit a thrown ball with a bat four out of five times. Rally a ball against a wall, using only the hands (using a racket). Challenge students to: Create a movement pattern involving five locomotor and four nonlocomotor movements. Move onto, over, and across various pieces of apparatus in different ways. Find ways to take the body weight onto the hands to travel from one place to another. Throw balls accurately into a trash can target in four different ways.	*Language Arts and Reading:* Teach these vocabulary words: skills, skilled, combinations, simple, complex, professional ("pro"), physical education, patterns, sequence, advanced. Talk about how writers and poets create by using words to make sentences and whole stories or poems. Point out that performers of sports skills use movement to express themselves creatively in games and routines. Emphasize that creative effort comes about as a result of concentrated thinking combined with ideas and talent. *Art:* Discuss *design* and *proportion.* Point out the shapes an artist starts with in basic sketches to ensure correct proportion in the finished product. Contrast this situation with the anticipation a skilled performer must have to intercept a moving ball or send an object to a moving partner. *Science:* Talk about how scientists begin with a hypothesis and then, through trial and error and estimates, attempt to prove or disprove their stated theory. Have students study Madame Curie and Jonas Salk. Point out how students will also have to use the trial and error process when facing some of their physical education challenges. *Music:* Discuss how creative composers think of a melody and then, with much effort, fit it into a score. Contrast the thought processes of composers with the thought processes of those skilled in sports.

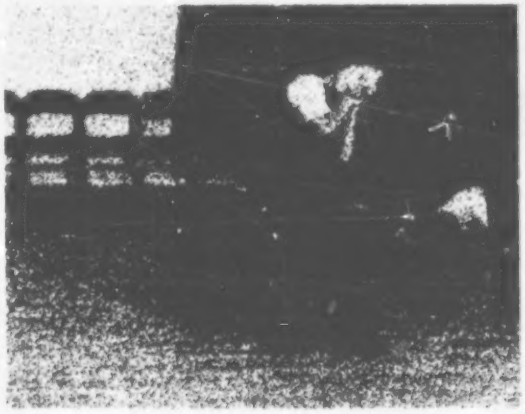
Goal 3: Motor Skills (Continued)

Component: Skilled Movements—Creative Games

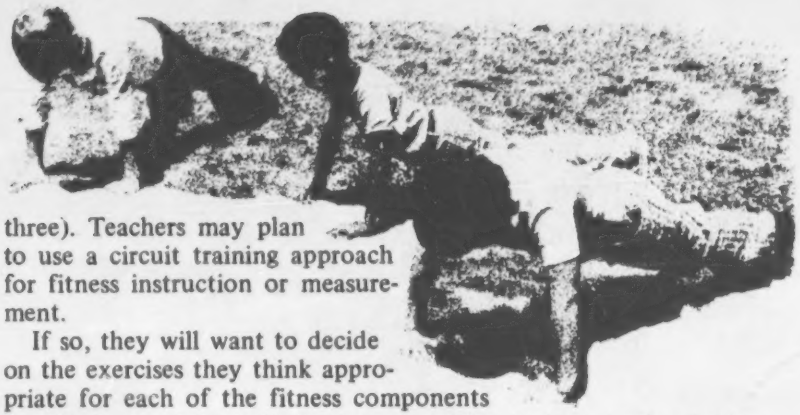
Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Stimulate the environment in which creative games are played by gradually allowing students to make more decisions about movement. Encourage students to work independently, in small groups, and as aides to one another. Enter into creative games only after students have had many successful experiences with the apparatus or movements to be used in the creative activity. Start on creative games by asking students to do things in a different way. That is, ask them to add another movement to the announced series or pattern to find out what would happen if *(name of some element)* were changed; or to create a routine or activity that could be performed within the space allocated for the class and in accordance with the regular class safety rules. Once students have demonstrated that they are consistently responsible and are able to operate within the bounds of reason, more and more opportunities for making choices, creating solutions to stated problems, and creating class or group games should be provided. Help students succeed in creating games by asking questions or providing a range of choices appropriate for student consideration in response to certain questions: Who will play? Where will they play? What equipment will be used? What formation or type of organization will be used? What movement(s) will be used? What is the purpose of the game? What are the rules (include scoring if appropriate)? Have students make up games in response to partial directions. For example, ask students to make up a game for two persons who will stand in their own personal space, using *(to be decided)*. The purpose and rules of the game will be *(to be decided)*.	Challenge students to create games in response to the following instructions: Work with one classmate and create a way in which to go from one place to another, doing at least three different things in unison. Select two classmates and make up a game in which three balls and a chair are used. Concentrate on dribbling skills. Create a dodging and darting game to be played with four classmates. Create a game to be played with three classmates in which water and wooden paddles are to be used. Do not allow the water to spill from the cups. Make up a competitive game in which coffee can lids and a trash can are used. Play the game with three other students. Create a game in which balloons and nylon paddles are used and a time limit is set. Concentrate on rallying or hitting for accuracy. Create a game that emphasizes balance, varying levels, and the use of beanbags. Play the game with three classmates. Use a ball and create a game for six students that calls for constant movement at varying speeds. Plan a cooperative game in which an activity that requires risk, balance, and inverted positions is used. Play the game with four other students. Create a plan for creating a game!	*Language Arts and Reading:* Teach these vocabulary words: responsibility, self-direction, game, classmate, rules, equipment, organization, purpose, objective, formation, problem, solution, competitive, cooperative, inverted. Have students make up games that call for the formulation of letters or words. Have students make up games that call for the response to words. Have students make a card file of their best creative games. Schedule some of the games for field days or PTA demonstrations at school. *Psychology and Social Behavior:* Point out that it is good practice to think through what is essential before decisions are made. Have students discuss why rules are necessary for their games to be successful. Compare their findings to the need for school rules, safety rules, and society's rules. *Mathematics and Social Studies:* Challenge students to apply the games questions to the development of a game in mathematics or social studies. Let the students play the new game. *Science:* Challenge students who show great interest in science to make up a name game for the parts of the body, the bones, or the muscles. Let the students play the new game.

Goal 3: Motor Skills (Continued)

Component: Skilled Movements–Creative Expression

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Recognize that creative expression is observable in a student's posture, facial expressions, and movements. Encourage spontaneous and open creativity by providing enthusiastic, dramatic, and natural challenges frequently. Reinforce creative effort and refrain from embarrassing or ridiculing students in front of their classmates. Ask students to respond to words such as *wiggle, squiggle, squish, boo, windy, rainy, dark, spark, sneak, creep. Run, run, run! Tickle, tickle, tickle. Silly, hilly, bumpy, mud. Narrow, wide, flat, tall. Bear, crab, cat, dog, camel, otter, skunk, horse, cow.* Play music to elicit insights into student feelings. Play classical music, hillbilly tunes, pop and rock music, nursery rhymes, music easy to listen to, or snappy marches. Lead the students into the activity with planned tasks or challenges; and, if the students are mature enough to be somewhat self-directed, allow them to create individual or group responses or compositions. Use props such as scarves, boxes, lengths of material, newspapers, corrugated cardboard, balloons, leaves, feathers, or ribbons to motivate and stimulate creative compositions. Have students react to the texture of the items and the effect of their flow when put in motion. Or tell a story, using props to augment or serve as a focus. Involve students in dancing at their desks if they are hesitant to become involved in creative dancing. Have them move their hands and fingers in response to music and then gradually use other parts of the body as well. Later, have the class form a circle and do simple story responses. Add a prop that flows–such as a length of colorful crepe paper. (Soon most inhibitions will be lost as students concentrate on the patterns they can make. Success leads to more success and more daring.)	Challenge students to: March to music. Move the parts of the body in different ways–one at a time, several at once. Become soft; hard; slow; fast; tall; small. Clap in a funny way and move to the clapping. Sizzle and fry. Become a slice of bread. Get out of the loaf and into a toaster. Toast until golden brown. Pop up. Get buttered; jammed; and eaten! Become the sun; be in the sun; get too much sun! Personify kitchen accessories such as the dishwasher, a can opener, a knife, fork, spoon, broom, stove, ice cube, or eggbeater. Exaggerate each of the locomotor movements to achieve a full range of motion and create descriptive expression. Use nonlocomotor movements to express the seasons, holidays, emotions, or life cycle of a flower. Dance and sing at the same time. Make up a simple dance to the accompaniment of some instrumental music. Form a group and create a dance. 	*Language Arts and Reading:* Teach these vocabulary words: dance, expressive, expression, create, investigate, scarf, cardboard, paper, composition, "dancer's lift," posture, force. Have students bring their favorite poems to class or write short, descriptive poems and interpret them by movement. Have students call out action words or descriptive words that start with the same first letter. Later, call them out to the students and ask the students to respond with movement (for example, *prance, pry, praise, pray, prey, paint, poke, poor, pour, pink, plop, plump, push, pull*). Think of descriptive ways to express colors. Have students dance to a different color each week. Play music and encourage the students to dress in the selected color. *Science:* Discuss stress and the need to relax. Have students practice relaxing. Discuss the need for deep or controlled breathing as well as a "dancer's lift" so that good posture and correct body alignment become evident. Explore leverage and force. Cite applications in simple mechanics (wheelbarrow, seesaw) and in the human body. Investigate electricity and have the students dance as though they were carriers of bolts of electricity.

Goal 4 Physical Fitness



Performing movements vigorously, with greater speed, for longer periods of time, or against resistance promotes the highly desirable physical fitness components of balance, endurance, strength, flexibility, and agility as well as the concomitant elements of speed and relaxation. Within the limits of their capabilities, levels of development, and physical conditions, students should have opportunities to participate in vigorous activities for sufficiently long periods of time to develop optimum functioning of the heart, lungs, muscles, and joints.

Students should be counseled to begin participation in an activity without exerting great effort and to increase their effort gradually until they are expending the maximum effort that their ability allows. They should then continue exerting effort to the limit of their endurance. Caution should be exercised, however, so that the intensity, duration, and frequency of student participation are appropriate to the growth and development of each student or group of students. Teachers should be constantly alert for indications that students have gone beyond their limits of tolerance or that they are suffering from some physical condition that is handicapping their performance. The teacher should report any problems in accordance with procedures established in the school. Caution should be exercised in encouraging students with physical problems to extend themselves in any further activity until a medical examination is completed and a physician's advice is followed.

Physical fitness activities can become opportunities for self-testing. Students in grade three should be challenged to maintain an individual scorecard or record of accomplishments in physical fitness. They can compare their current measurements to past performances and set future goals to strive for.

Thus physical fitness can be attained through active involvement in daily programs of movement that are planned to increase gradually in intensity (kindergarten and grades one and two); or through highly organized programs of exercise performed with vigor for increasingly long periods of time against resistance (grade three). Teachers may plan to use a circuit training approach for fitness instruction or measurement.

If so, they will want to decide on the exercises they think appropriate for each of the fitness components (on the basis of the individual needs of the students in the class); determine the length of time that should be spent on each (perhaps varying from individual to individual); and design the maximum number of repetitions each child should perform (determined by the initial sample performance or past records). Then, on each day the circuit is to be completed, each student will perform in accordance with the student's plan.

For example, a student with poor development in the upper body or shoulders might do the following circuit: ten push-ups in one minute followed by one minute's rest; 20 jumping jacks followed by ten more push-ups in one minute; one minute's rest; and running in place for two minutes. Another student, whose main deficiency may be in agility and speed instead of shoulder strength, may do the following circuit during the same six minutes: ten line slides on a basketball lane (over and back count as one) in one minute followed by one minute's rest; ten burpees and ten sit-ups (bent knee) in one minute; one minute's rest; and, finally, one minute of a grass drill (respond to a leader's direction signals: forward, backward, sideward, up, down, or "beat it out"—running in place with fast, quick steps) followed by one final minute of rest.

Children aged four through nine need to learn that running is good for them; that exercise can be enjoyable but must be done correctly to be beneficial; that regular exercise makes them feel good; and that they should do their best at all times so that their bodies will be strong, flexible, agile, and able to respond to the demands of a full, active life.

Goal 4: Physical Fitness

Component: Static and Dynamic Balance

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Understand that balance can be either static (non-moving) or dynamic (moving). Point out to the students that when they walk or run or hop, and so on, they are balancing to stay upright or proceed in a controlled path or direction. This balance is made possible through the interaction of muscles and mind and control of the center of gravity. Let them wrestle (push-pull) with classmates of like size to see if they can pull the other person off balance when squaring off in a handshake position. Have students walk a line slowly (quickly), using a forward heel-to-toe walk. Tell them to look at their feet and walk. Have them look around and walk. Have them focus on a spot on the wall at eye level. Have them discuss the effect of the three different focuses of the eye on their balance. Instruct students to bend forward and grasp their ankles with their hands. Have them walk forward in this position and see what happens. Point out that they changed their center of gravity when they changed positions and that they will have to adjust if they want to maintain balance. Have students balance on their tiptoes for a specified length of time. Encourage them to increase the time gradually. When they are competent in this task, have them close their eyes. Lead them in a discussion about balancing with their eyes closed. Emphasize that concentration is essential to maintain balance. Have the students name games that they play and that require balance. Have a student do a headstand (frogstand, tip-up, and so on) and discuss the need for a tripod base, control of the body through correct body alignment, and the position needed to maintain balance.	Challenge students to balance: On one, four (three, two, one) parts of the body while standing on one foot and holding the ankle of the other foot (extend the leg being held to make the task more difficult). While standing on their tiptoes as long as possible without wiggling. While standing on their tiptoes as they move their arms in big (small) circles (slowly; quickly). And do something else (for example, throw and catch a beanbag, and so on). On one foot and make a new body shape; another; and another. And bend as far forward (backward, sideward) as possible while balancing on their toes. While walking a line heel to toe forward (backward, sideward). And pretend to be a beaver on a log (use a balance beam). While hopping across a balance beam and back. On one knee on a balance beam. While walking across a beam slowly (quickly). In a frogstand, a bicyclestand, a tip-up, a tripod, and a headstand. On a balance beam by standing on one foot and slowly making themselves look like an airplane (front scale). On a beam and do all or any of the locomotor movements across and back. Challenge students to demonstrate dynamic balance by performing: An "all-fours" walk or crawling slowly (quickly) across a balance beam. A series of leaps on the floor. A soft, controlled landing after a jump from the third step. A one-quarter, one-half, or whole top spin on the floor; on a beam.	*Language Arts and Reading:* Teach these vocabulary words: balance, static, dynamic, gravity, stable, support, base, dizzy, equilibrium, maintain, sustain, tightrope walker, rotate, rotational. Have students read stories or poems about the circus. Let them pretend to be performing a high-wire act by walking lines and performing "daring" tasks. *Mathematics:* Have students study geometric shapes. Help them determine which shapes have the best elements for balance and the reasons. *Music:* Discuss how each measure of music must be balanced in accordance with the metered beat of the entire selection. Point out how difficult it would be to play or understand music if an ordered rhythm were lacking. *Art:* Talk about balance of colors and proportions as seen in realistic and surrealistic works of art. *Dance and Drama:* Define *blocking* as seen in dance and drama presentations. Point out that directors and choreographers try to maintain a constant flowing balance of characters and dancers as they fill the stage. *Social Studies:* Consider contrasting human balance with balance as applied to government or political powers.

Goal 4: Physical Fitness (Continued)

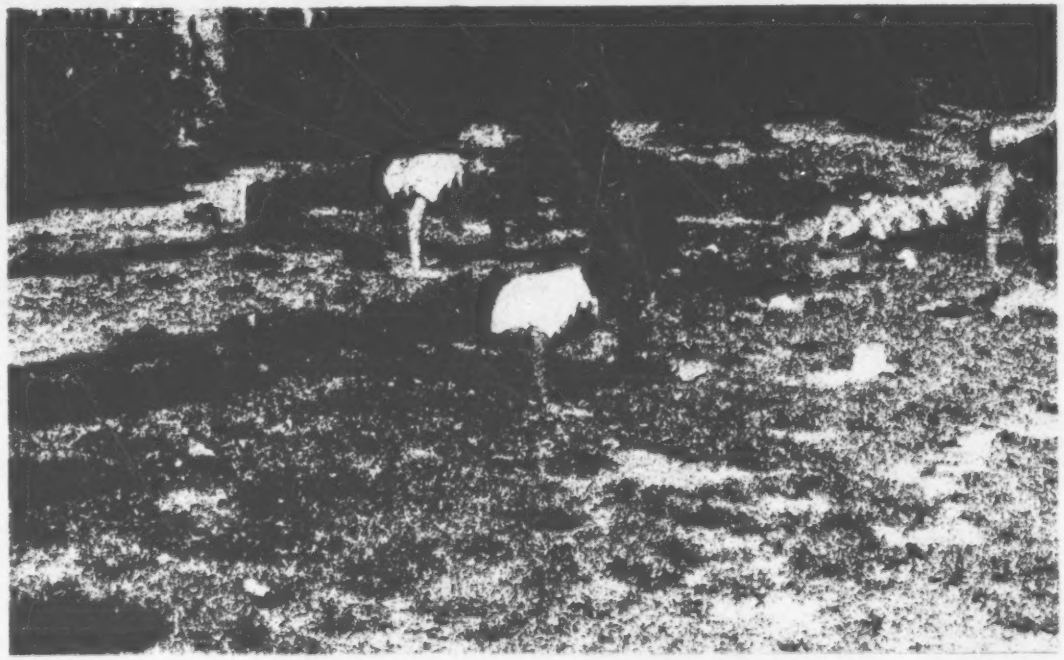
Component: Static and Dynamic Balance (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Encourage students to proceed to the most difficult feats only after achieving success in simple tasks. Point out that "spotters" are often needed when feats of balance are being attempted.	Three forward rolls to a stand. A handstand walk for two meters. A Skin the Cat on a horizontal bar. A cartwheel. Challenge students to: Create a balance sequence on the floor; the balance board; the balance beam. Perform 12 different balance feats on the floor; the balance board; and the balance beam.	*Science:* Demonstrate balance with scales, the stacking of blocks and other objects, and a discussion of nature's balance (survival of the fittest, water cycles, and so on). Discuss the principles of balance (use of arms, center of gravity, opposition, wide base for effective support of weight).

Goal 4: Physical Fitness (Continued)

Component: Strength, Power, and Muscular Endurance

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Realize that physical strength is considered to be one's potential for force; physical power, one's potential for explosiveness; and muscular endurance, one's ability to bear or apply resistance for a period of time. Teach students that they must be strong to have power and that strength, power, and endurance are gained through participation in progressive, resistive exercise. That is, students must work their muscles for longer and longer periods of time with more and more of a work load. Point out that because people have muscles throughout their bodies, they must exercise the various parts of the body if they want to be completely strong. Assess the existing strength and power of students by having them do certain exercises: 1. A curl-up (for strength in the abdomen) 2. A half-squat followed by a jump to a full extension and a repetition (for leg power) 3. A push-up (for arm strength) 4. A prone (on the stomach) extension so that the head, shoulders, arms, and legs are lifted from the floor (for strength in the lower back) 5. A standing broad jump (for leg power) 6. A pull-up or an arm travel across the horizontal ladder (for strength in the upper body and shoulders) Point out that many exercises can be enjoyable as well as strenuous and that many are very beneficial. Point out that exercises must be performed correctly (good body alignment within a range of movement that is easily attained) so that the back is not hurt and the various muscles are not overextended.	Challenge students to develop muscular strength and endurance by: Standing in a doorway and pushing against the door with their arms, legs, and back. Sitting in their desks and pulling against the bottom of the chair portion of the desk. Using a rubber band cut from an inner tube and pulling and pushing it with various parts of the body: hands, elbows, feet, knees, head, and hands (done best from a sitting position). Choosing a partner and deciding how they can help each other develop strength (one moves and the other resists the movement).	*Language Arts and Reading:* Teach these vocabulary words: strength, strong, power, explosiveness, endurance, force, extension, contraction, resistance, repetition. Teach the subtle differences in the word *strong* (for example, strong muscles, strong-willed, strong arguments, strong tea, strong light, strong speech, strong dislike, and so on). Point out that many words have different meanings and that part of going to school is having an opportunity to explore such adventures in words. Have the students discuss other words that have more than one meaning.



Goal 4: Physical Fitness (Continued)

Component: Strength, Power, and Muscular Endurance (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Have students do some of these exercises: 1. *Windmill.* Touch the toes alternately from both the standing and sitting positions. 2. *Jumping jack.* Avoid hyperextension of the knees and back. 3. *Trojan salute.* Start in a push-up position. Raise one hand and touch the opposite shoulder. Place both hands back on the ground. Raise the other hand to the opposite shoulder. Repeat. 4. *V-seat balance.* Sit and raise the legs, keeping them straight so that the body lines form a *V.* Encourage regular breathing. 5. *Roly-poly.* Lie on the back. Contract the legs to the chest, spread the arms out at shoulder height, and press down on the floor with the palms of the hands. Keeping the shoulders on the floor, roll the hips to the left and then to the right several times. 6. *Arm circle.* Sit erect and extend the arms out straight from the shoulders. Circle them slowly in small circles, first in one direction and then in the other direction. Point out that lifting requires strength. Have students practice lifting so that they use the leg muscles instead of the back muscles. Encourage regular breathing while lifting. Ask students to avoid the number 7 position (hyperextended knees and lower back).	Using a chinning bar and working up to the "one (two, three, and so on) pull-up club" (hang and drop; hang, swing, and drop; hang, pull up, hold, and drop; hang and pull up once; hang and pull up repeatedly). Using a climbing rope or pole and climbing as high as possible in as many ways as possible. Jumping as high as possible repeatedly. Jumping in place slowly at first, then faster and faster and faster. Jumping for distance (see how far each student can go in four jumps). Playing tug-of-war with a classmate of similar size. Performing leg wrestling. Playing tire pull (two opponents grab hold of a tire and attempt to pull each other across a restraining line). Performing sit-ups (bend the knee; use mats). Doing any of the above with more repetitions. Going through an obstacle course that requires a trip across the monkey rings and the horizontal bar as well as a rope climb or pole climb. Improving the time needed to complete the obstacle course. Serving as a base for a balancing stunt. Perform animal walks or stunts such as the lame dog, the crab walk, the seal crawl, the wheelbarrow. Jumping and touching a wall as high as possible.	*Dramatics and Dance:* Have students use strong, forceful movements in drama or dance interpretations. Have students pretend to be animals, machines, or elements of nature that are strong, such as tornadoes, hurricanes, or typhoons. *Music:* Have students listen to different musical compositions and choose the music that is strong and forceful. *Science:* Teach how electrical resistors are used. Discuss explosions—their characteristics and use. Have students keep an individual record of their progress in the development of strength (for example, a record of the day they did their first pull-up; the day they did five, ten, or more sit-ups, and so on). Talk about the relationship of adequate rest and adequate and appropriate diet to the development of strong, healthy bodies.

Goal 4: Physical Fitness (Continued)

Component: Cardiovascular Endurance

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Realize that cardiovascular endurance refers to the length of time one's heart and circulatory system can function effectively when placed under stress. Recognize that students aged four through nine need vigorous activity to stimulate the growth and development of this vital system but that they tire easily and should not be overtaxed. Teach students the concepts of the circulatory system and emphasize that, as in the case of developing muscular endurance, they must exercise longer and harder in order to make the heart and blood vessels stronger. Help students become aware of when the heart returns to its resting beat. Inform them that the sooner the heartbeat returns to normal after bouts of exercise, the better. Tell the students that you want them to do their best at all times but that it is all right to rest when they get tired. Assess the students' initial cardiovascular condition by asking them to run for the length of time required for a musical recording to be played. Remind them that they can rest if they get tired. Watch for shortness of breath, early discontinuation, loss of good posture, or observable skeletal problems. Counsel students individually by reassuring those who become weary, recommending that those who seem to have some physical handicap get a thorough medical exam, and offering a retest after students have been involved in the program for a period of time. Point out that running is good for the body. Challenge the students to want to run, to run as much as possible, and to *smile* when they run! Ask students to tell about other activities that make them breathe more deeply. Point out that they can cause their bodies to work harder by exercising for a longer period of time or by exercising faster. Let them experiment to see which of the two ways they prefer.	Challenge students to increase their cardiovascular endurance by gradually increasing the number of repetitions, the distance, or the speed of the following activities: Individual rope jumping (multivariations). Long rope jumping. Shuttle run from one place to another ten meters away and return. Jogging. Dashing. Running for distance (for older students). Exercise calisthenics. Rhythms such as tinikling. Agility obstacle courses. Circuit training courses. Challenge students with the following problems (any locomotor movement): Can you hop very high and now very low but quickly? Can you follow the signal and move quickly to the right, left, forward, and backward without falling down? Can you think of a way to improve your cardiovascular endurance? Can you create a series of exercises or movements that can be performed to the accompaniment of fast music? Can you move in different ways to this lively tune? Can you think of a way to improve your cardiovascular endurance by using a parachute? Balls? Hoops? Dowels? A combination of these items? Can you think of a way in which a game of hopscotch can improve your cardiovascular endurance? Can you use stairs to improve your cardiovascular endurance? Can you think of activities for a circuit training course?	*Language Arts and Reading:* Teach these vocabulary words: cardiovascular, heart, lungs, veins, arteries, capillaries, pulse, heartbeat, respiratory, breathing, fatigue, rest, exert, work, brisk, moderate, calisthenics, circuit, training, oxygen, vigorous. Have students write about what happens to them when they get fatigued while playing. Let them perform dramatically or with rhythmic interpretation. *Mathematics:* Have students clap 60 times in rhythm with a metronome or a second hand on a watch to time their classmates who are going through a circuit training session. Have students keep individual cardiovascular records and compute their progress or averages. *Music:* Play various musical selections and have students choose which ones have the fastest tempo. Use those with the fastest tempo for background music during brisk exercises or activities.

Goal 4: Physical Fitness (Continued)

Component: Flexibility

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Talk about muscle and joint strain. Emphasize that a warm-up period of stretching helps muscles become more extensible (good) but that overextension can cause injuries to joints unless the joints are kept slightly bent. Assess the students' initial flexibility by seeing if they can: 1. Touch their toes. Encourage students to bend their knees slightly to avoid hyperextension. 2. Sit erect, with feet apart; stretch the left arm up and over the head to the right; and bounce gently to the right. Use the other arm and bounce gently to the left. 3. Lie on the stomach on the floor and extend the legs, arms, and abdomen so that the legs, arms, head, and shoulders are in an arched position. 4. Do an inchworm walk the length of a long tumbling mat. Have students name other activities that can help develop or maintain flexibility (guide them into the areas of dance and gymnastics). Contrast the flexibility that can be demonstrated in simple locomotor movements by having students walk leisurely; walk with a pronounced leg lift; walk with stiff legs; walk as though prancing; and walk with a leg-swinging action. Ask them to point out which style of walking requires the most flexibility. Challenge the students to experiment with all of the locomotor and nonlocomotor movements to develop or enhance flexibility. Point out that one can be strong and not flexible; flexible and not strong; or both strong and flexible. Emphasize that the last condition is usually optimal.	Lie on the back, elevate the hips into a high bicycle position, and extend the legs back over the head, using the toes to touch the floor behind the head. Try to keep the arms and hands on the floor. Sit on the floor with the soles of the feet together. Place each hand on a corresponding knee and gently press the knees to the floor. Kneel on the floor and sit back on the heels. Place the hands flat on the soles of the shoes and slowly arch the back so that the arms are held straight and the head is thrust backward toward the floor. Think of a way to stretch the chest area while sitting erect on the floor. Think of a way to stretch the arms and shoulders while sitting erect on the floor. Tell what each of the previous exercises stretched the most. Do six tumbling stunts that stretch various parts of the body (for example, all rolling exercises, most animal walks). Arch and stretch various parts of the body and describe the sensations felt.	

7—68167

Goal 4: Physical Fitness (Continued)

Component: Flexibility (Continued)

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that flexibility refers to the degree of movement capability (range of motion) one has in the joints of the body and limbs. Teach children to stretch, sway, bend, twist, swing, stoop, jump, crawl, or kick in many various ways (see Goal Three: Motor Skills). Have the children concentrate on maintaining good body posture while they work on flexibility. Talk about symmetrical and asymmetrical movements. (See the appendix for information on posture.)	Challenge students to do the following: Stand erect and cross one leg in front of the other. Holding the right hand to the left shoulder, bend forward and touch the right elbow to the right knee. Reverse positions and repeat the activity. Sit on the floor with the soles of the feet flush together, knees pointed out to the sides. Place the hands behind the neck and try to touch the floor with the forehead.	*Language Arts and Reading:* Teach these vocabulary words: flexibility, flexible, flex, stretch, rotate, arch, yoga. Discuss various species of insects, animals, and fish. Contrast their qualities of flexibility with those of a human being. Have students write about squiggly worms or The Giraffe Who Ate Starch or Bears Wallow in the Mud. Have them act out their stories. *Social Studies:* Discuss the ways in which different countries approach exercise: Germans, Slavs, and Scandinavians favor gymnastics; Japanese and others in the Far East, yoga and meditation; persons in the United States, sports. Their basic values or movements are reflected in their approach to activity: Germans, Slavs, and Scandinavians are formal; persons in Far Eastern cultures, meditative and "centered"; persons in the United States, competitive. *Dance:* Have students kick a balloon tied to a string! The exhilaration of this activity makes warming up fun! Have students do leg bounces and arm stretches to a rhythmic accompaniment. Create a dance composition around these themes: Rusty Machinery, Mannequins Come Alive, The Flight of a Lonely Seagull, Not All Monkeys Live in the Zoo! *Mathematics:* Have students lie on imaginary clocks. Call out various times and allow the students to stretch their bodies to the correct hand positions.

Goal 4: Physical Fitness (Continued)

Component: Agility

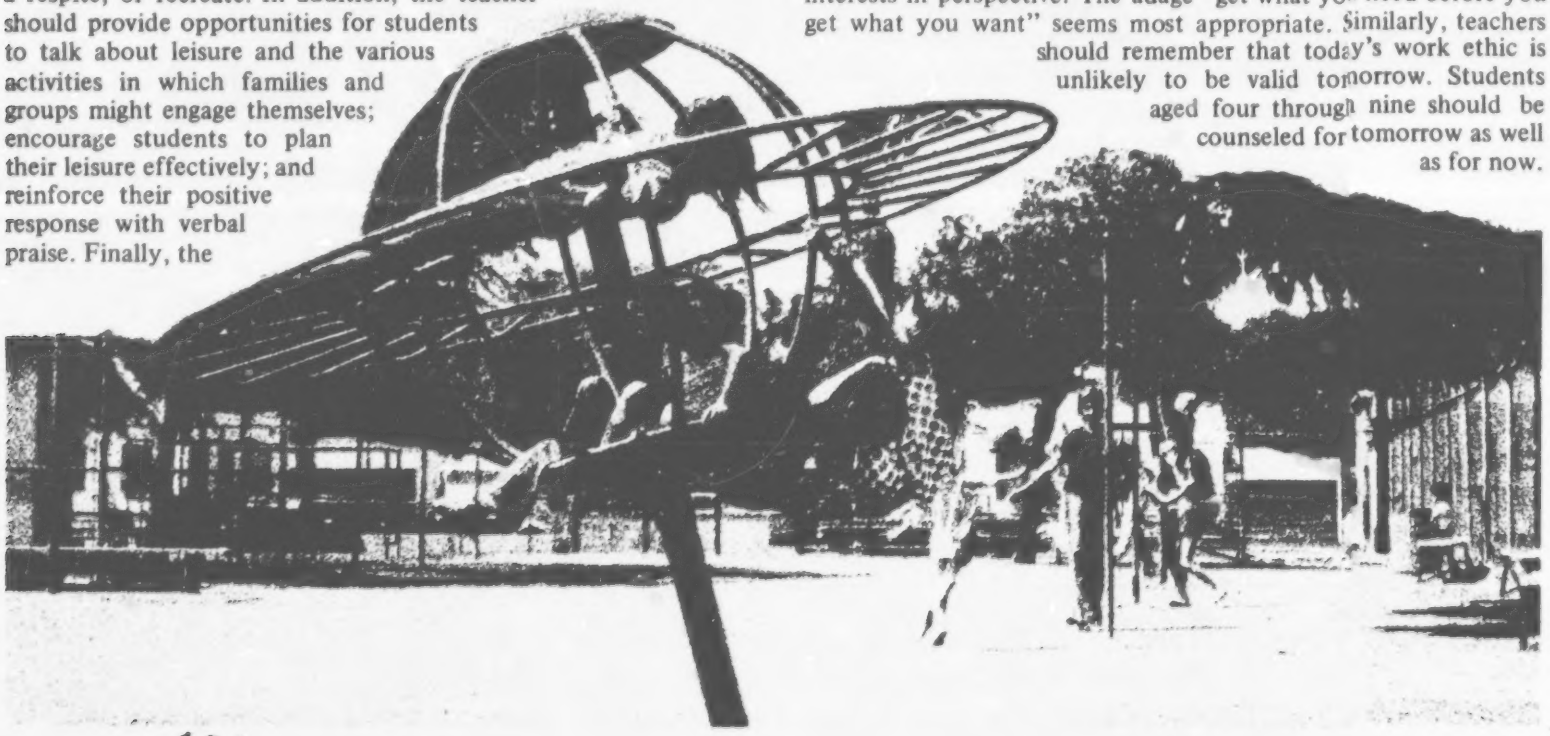
Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Realize that *agility* refers to one's ability to move the body in different directions quickly and efficiently. Provide challenges in agility in each day's lessons by having students run obstacle courses that require rapid shifts of the body; giving verbal cues in rapid order so that students have to react quickly; or including dance or rhythmic activities that call for mental concentration and various physical responses. Include, as a daily class activity, rapid movement through general space (in a variety of ways) without touching anyone or anything. Help awkward students establish a better base of balance, keep their center of gravity lower, work on anticipation, learn to concentrate, and think through the movements they are making. Point out that, as one's general level of fitness improves, one's agility also improves. Have students tell about animals that are agile and those that are not. Discuss what characteristics hinder agility. Point out that obesity is a major cause of slow reaction. Discuss the relation of good nutrition to optimal physical fitness. Have students move rapidly through tire or hoop mazes. Point out that it is helpful to use the arms to maintain balance and that pushing off on the foot opposite the direction in which one wishes to move will provide an advantage. Play Rapid Reaction by dividing the class into small groups. Have each group (no more than eight students) make a circle. Call out rapid commands: Hop right; slide left; jump in place; and so on. If two or more players collide, have them sit down (briefly). When the circle is down to four, start again. Continue until everyone seems to have rapid reaction.	Use the tasks found in Goal Three: motor skills related to locomotor movements; work with small and large apparatus; and stopping, starting or pivoting, and dodging. Speed up the verbal cues and have students move in rapid sequence. In addition, challenge students to: Stand behind a line and at the signal *Go!* run to a designated line and back, touching one hand across the line each time. Perform this activity as many times as possible in 30 seconds. Play dodge ball with two friends. Play tag with one classmate of equal size and speed. Zigzag in and out of the space around cones, chairs, tires, or trees for one minute. Record the number of obstacles dodged. Jump rope while zigzagging in and out of the space around cones set in a staggered line. Draw a plus sign on the ground. At the signal *Go!* jump from one part of the plus sign to another, to another, to another, and back to the original place. Perform this activity as many times as possible in 60 seconds. Change the pattern of movement and do it again. Keep a ball away from two classmates by dribbling it under control for at least 60 seconds. Go through a jungle gym, using four different ways of climbing. Run (or use some other locomotor movement) through a figure eight or circular or square agility run. *Note to instructor:* Set up cones or old bleach bottles in the formations noted and give directions or make task cards telling the students what movements to use and what directions to follow. Make up an agility routine that astronauts might use.	*Language Arts and Reading:* Teach these vocabulary words: agility, agile, reaction, response, quick, dart, dodge, pivot, turn, reverse. Teach students to read road maps. Start with the agility run task cards and their schematic for directions. Once students can get the spatial awareness on the simple cards, try an actual road map. Realize that learning to use visual discrimination skills is imperative to learning to read effectively. Draw outlines of various letters or words on the ground. Have students hop down and around one, run with a grapevine step around the next, and jump as though on a pogo stick for the last. *Mathematics:* Have the students use numbers in place of letters in performing the activity immediately preceding. *Dance:* Have the students name things and types of people who must be agile. Allow the students to improvise to depict the type of movements their subjects would perform. *Examples:* pinballs bouncing through a giant pinball machine; clothes in a clothes dryer; Indians doing a war dance; professional tennis players, boxers, football players; and so on. Have students move first in slow motion, then at a normal gait, and finally in very fast motion. Contrast the differences in body movement needed to maintain good control. *Music:* Play a selection like "Fiddle Faddle" and talk about the finger dexterity needed. Contrast finger agility and body agility.

Goal 5 Interest in Recreation

Choosing voluntarily to become actively involved in worthwhile leisure-time activities, learning to compete in games and sports effectively, knowing what leisure opportunities are readily available, and possessing enough proficiency to be successful in keeping with one's self-established goals are the desirable components one must master to attain Goal Five: Interest in Recreation.

Teachers will want to help students aged four through nine to make their initial steps toward the fulfillment of this goal positive steps. The teacher should point out that everyone needs to waste time, drift, or daydream sometimes to release tension, experience a respite, or recreate. In addition, the teacher should provide opportunities for students to talk about leisure and the various activities in which families and groups might engage themselves; encourage students to plan their leisure effectively; and reinforce their positive response with verbal praise. Finally, the teacher should teach movement activities so that students will be stimulated to become skilled and will want to practice the skills voluntarily during their leisure time at school and at home.

A necessary ingredient for success is an environment free of tension and warm with caring. Students will want to share hobbies and interests and tales about weekend adventures if motivated to do so by a caring adult. If they feel stifled or sense a lack of sincere interest, however, they may not only be unwilling to share but will begin to doubt the usefulness of the effort. Caution must be exercised so that students see the need to put recreational interests in perspective. The adage "get what you need before you get what you want" seems most appropriate. Similarly, teachers should remember that today's work ethic is unlikely to be valid tomorrow. Students aged four through nine should be counseled for tomorrow as well as for now.



Goal 5: Interest in Recreation

Component: Understanding the World of Recreation

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Realize that, for young children, their play is their work. Provide safe recreational areas for free movement, skills development, fine and gross motor activity, and creative enterprise. Help students learn about their school grounds and other acceptable play areas by having them tour the grounds, walk around the perimeter of the space designated for specific activity, or take short study trips by hiking to nearby parks. Ask students to describe where they play at home. Have them think about what they should do to make the play area safer (for example, to pick up toys not being used and to clean the area of rocks, glass, and debris). Discuss why their parents get upset when the students throw balls in the house or ride their bicycles (tricycles) in the flower garden. Use analogies about how the students feel when their younger brothers and sisters break up the students' Lincoln log structures or Tinkertoy windmills. Have the students talk about what would be the best behavior at home and at school. Talk about the different kinds of recreational activities people pursue. Discuss why some people prefer active exercise (for example, jogging) and others pursue more moderate activity. Point out that students should try a variety of activities so that they can select their favorites. Discuss with older students recreational facilities that might be acceptable for their use. Talk about the safety precautions they should take going to and from the facilities. Point out that it can be dangerous to mix some activities such as ball games and tumbling. Encourage students to perform activities in places designed for the activities. Ask students to find out what their relatives do for recreation. Have students study recreational trends.	Challenge students to: Learn about all of the play areas at school. Learn about all of the safe play areas at home. Learn about the suitable play areas in their neighborhood. Demonstrate safe behavior whenever they play in areas identified for recreational pursuits. Accept responsibility by getting and returning equipment carefully, becoming aware of safety hazards and reporting them to the instructor, and refraining from destroying any of the environmental features of the play area. Respect the recreational choices of their classmates and not jeer at them or discredit their decisions if they differ from their own. Learn to use an appropriate play area for the activity. Explore the recreational activities of their family and begin to make decisions on whether they would like to pursue the same activities. Learn the necessary rules of bicycle safety so that they can explore recreational opportunities.	

Goal 5: Interest in Recreation (Continued)

Component: Development of Recreational Skills

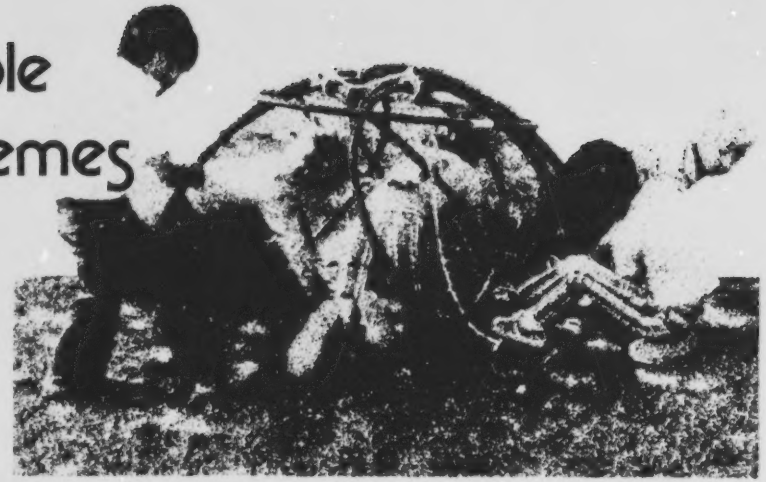
Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Realize that as fundamental skills of movement are mastered, students will possess the skills needed in most recreational activities. Emphasize attitudes so that students will want to participate actively in a variety of games and sports and will be pleased with their own efforts. Have students compile a recreation log (mentally or in written form) that outlines the many skills they have that can be used in recreation. Examples might be as follows: "I can jump rope in six to eight or ten different ways for___ times in a row." "I can play games that call for use of balls, bats, and balloons." "I can put puzzles together and then dance as the characters of the puzzle would dance." Point out that people do more often that which they do well. Have students try to improve their performance in all of their physical education skills. Emphasize, however, that recreation should be enjoyable and contribute to one's "re-creation" so that when work must be accomplished, one will be refreshed and eager to perform. Therefore, recreation usually occurs without stress. Let students discuss how this situation may be true for some but not for others (for example, athletes seek music for recreation; business executives many times become high-risk pursuers—mountain climbers, balloonists, and skiers). Point out that almost anything is appropriate but that one can get the most from recreation if one can perform successfully. One can be successful by practicing, concentrating, and working hard on fundamental skills so that they become second nature. Have students help one another in areas where they have weaknesses but wish improvement. Encourage students to create games that use the skills they have learned in class and play them during lunch and recess breaks.	Challenge students to: Learn to move with control in as many different ways as possible. Learn to balance, flex, run, jump, start, stop, pivot, dodge, and dart with ease. Develop arm, shoulder, trunk, and leg strength so that assuming an inverted position is not difficult, pulling up and over barriers is possible, and maintaining a positive erect posture is constant. Combine skills so that more difficult tasks can be performed (for example, hit moving balls in a series of rallies). Learn as much about every sport as possible. Learn as many game skills as possible (for example, throwing, kicking, striving, batting, dribbling). Try as many new skills as possible. Learn the rules of games they wish to play. Seek new activities without being prompted to do so. Succeed in accomplishing as many challenges as possible. Be able to select an activity, organize it, and engage in it with no need of adult supervision or prompting. Be able to play or perform as many leisure activities as feasible (for example, sandbox, wheeled-toy manipulation, hopscotch, jump rope games, two-square, foursquare, soccer lead-up games, kickball, softball, long base, creation of and involvement in imaginative dances, tumbling, and gymnastics). Diversify their recreational interests by developing skills in both quiet and active games, in individual as well as team activities, and in creative as well as predetermined efforts.	Have parents or elderly persons come to visit the class and present insights to their hobbies or recreational activities. Ask them to be brief and to provide hands-on experiences such as samples or crafts or movies (slides) of action-oriented events. Plan a correlated art, music, or creative writing activity to reinforce the effect of the experience. Write creative challenges related to the components being studied in physical education on the board before the students go to lunch and encourage the students to try as many of the challenges as they can while on the playground after lunch. Suggest that many people start with an activity as a recreational interest but later develop that activity as a vocational thrust (for example, professional athletes, golf instructors, sportswear designers, equipment manufacturers).

Goal 5: Interest in Recreation (Continued)

Component: Competition and Participation in Recreation

Teacher-directed activities	Task-oriented activities	Suggested multidisciplinary activities
Point out that participation in leisure activity can help relieve tension, develop a better level of fitness and a sense of well-being, make friendships, and provide opportunities for enjoyment. Realize that many students come from homes where parental pressure makes the students fear the rigors of competition. Lay a strong foundation of positive feelings on competition before having students enter into formal competition. Encourage students to compete first with themselves against time or distance or other extraneous factors before facing up to peer competition. Plan for class competitions to be fairly matched so that students do not become tagged as losers or winners. Provide simple awards to all participants when appropriate. Lead the class in meaningful discussions about why competition exists, how students can compete fairly, and how they can deal with defeat or victory. Model for the class positively by not becoming overly aggressive in instructional or coaching techniques and by finding ways to allow each child (winner and loser) to maintain dignity after a contest has been concluded. Reinforce positive response to competition by praising those who are gracious in victory or defeat. Provide limited opportunities for simple competitions for the very young. Provide more opportunities for competition for older students after they have mastered skills and succeeded in gaining control of both their minds and their bodies (for example, through class competition, field days, and special days to commemorate various cultural celebrations). Point out that competition is best when all players know the rules and follow the directions of the instructor or referee.	Challenge students to: Do their best in all skills practice. Do what they can faster, longer, or with more efficiency. Be willing to self-test in a variety of activities. Compete only with those who are equal to the task(s) at hand. Realize that they may not always win but can always try to do their best. Strive to learn the difference between competition in which they are involved and competition between organized teams in high school and college and in professional sports. Keep their attitudes about competition in the right perspective. Play a variety of sports and games for the many benefits to be gained and not just for the "championship." Help classmates who cannot respond to the stress of competition positively by refraining from kidding them or joining them in their sulky behavior. Learn how to do the various types of organization they will need for relays, lead-up games (for example, straight lines, circles, shuttle relays, positions for foursquare, and positions for team games such as kickball and line soccer). Engage in as many activities as possible. Encourage their classmates as they compete. Play cooperative games as well as competitive games.	*Language Arts and Reading:* Teach these vocabulary words: compete, cooperate, win, lose, winner, shuttle, straight line, participate, self-test, team, individual, champion, effort, try hard (plus the jargon of various sports). Have students discuss sports they have seen on television. Help clarify any questions they might have. Establish bulletin boards with pertinent sports talk to stimulate and sustain the students' curiosity.

Chapter 5 Instruction in Simple and Complex Themes



Parts of things are sometimes learned best in relation to the whole. For that reason the activities described in this chapter are organized under themes that can be used in the development of daily and weekly lesson plans. Children who are exposed to these activities will be provided opportunities to develop many of the components described in Chapter 4; stimulated to explore their own creative movement solutions to challenging situations; and encouraged to strive for effective, efficient quality of movement.

Teachers will want to prepare carefully so that the theme can be presented enthusiastically; provide enough equipment so that each child can be actively involved all of the time; and make or secure the supporting props needed to provide stimulating learning environments. Children aged four through nine can easily imagine themselves creating abstract designs, becoming animals in a big top, marching down main street, going to a rodeo, crossing a bridge, or swimming a jungle river; that is, if their imaginations are triggered or if simple props are highlighted. Music can often be employed to change the familiar into the unknown, the everyday reality into a wished-for fantasy, or tasks into opportunities for lyric splendor. How easy it is to move to the accompaniment of the outrageous beat of popular music or the beautiful melodies of the classics. What drudgery it is to do hard work to the relentless count of one, two, three, four.

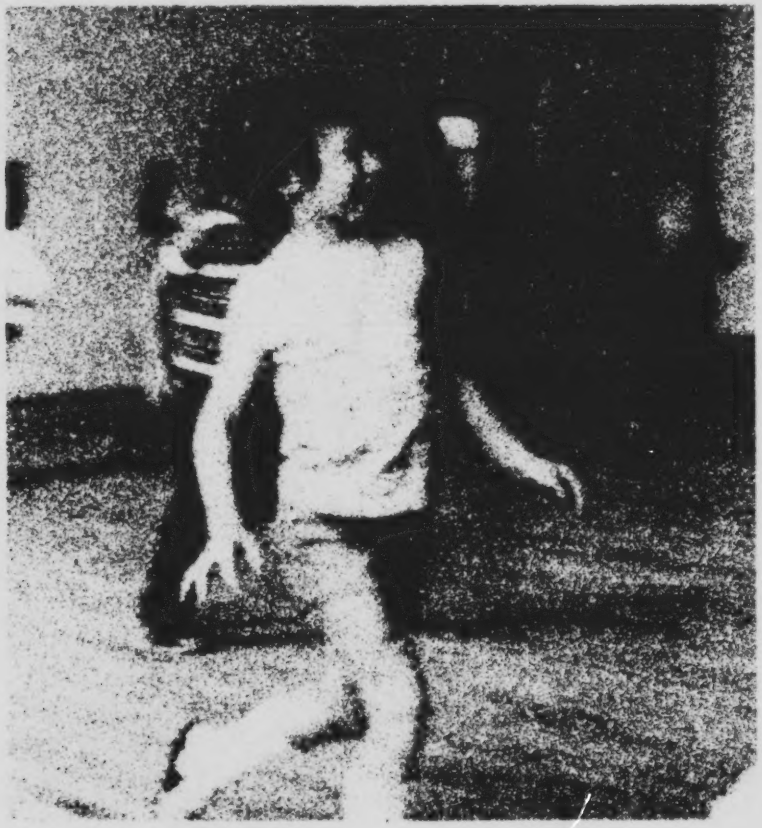
All children like to move. If their attention is channeled toward problems or challenges that call for mental as well as physical involvement, they will be less apt to cause discipline problems and more apt to get the number of experiences necessary for quality learning. Before any physical education session, students should be reminded of the rules of acceptable behavior for the playground or the activity room and encouraged to enjoy themselves. But they must also be reminded to adhere to the policies established for the safety and well-being of each of them. Attractive posters can be used in this effort once the children can read, but daily verbal reinforcement is needed to establish good behavior. Signals for starting and stopping, designation of boundaries for general space, and equipment safety requirements must be clearly understood before any activities are begun.

Students unwilling to adhere to constraints should be treated individually so that they can return to the group as soon as possible. Disruptive students infringing on the rights of classmates may have to be excluded from the group until they are willing to guarantee that they wish to conform. Or, if the disruptive behavior does not infringe on the rights of others, the students may be ignored by the teacher in the hope that they will again participate in group activities voluntarily. In this way the students can receive the praise or other kinds of reinforcement that they are seeking.

The themes presented here project the philosophy of education through movement that learning occurs by means of responses to challenges. Also emphasized is the inclusion of imagery and various kinds of rhythmic activities designed to stimulate the development of the many dimensions of each student. Use of the themes approach to teaching can contribute to a student's refinement of the processes inherent in self-discovery, skills acquisition, and creativity. Efforts must be made to give each child a sense of purpose; time to explore creative capabilities; praise or positive, constructive instruction to improve efficiency and help the child attain skills; and opportunities to work alone and with others.

The themes presented in this chapter may be used in any logical sequence. It is recommended that themes dealing with personal and general space, locomotor movements, and nonlocomotor movements receive priority because mastery of the concepts and skills required is fundamental to successful involvement in other challenges in movement. School staff members should try to develop an in-school sequencing so that excessive redundancy is avoided from grade to grade (see Chapter 6 for a suggested yearly program). If student movements indicate that the students do not possess the quality of movement (skill) necessary for successful completion of the theme's requirements, themes less demanding should be pursued; or students with deficiencies should be presented with the many challenges outlined in Chapter 4.

The themes presented here are not meant to be comprehensive. Teachers should expand what is presented and create other themes that reflect the interests of the students, the diversity of the cultures served, and the lessons treated in other disciplinary concerns. The themes included provide a comprehensive approach to the teaching of meaningful movement. The addition of enthusiastic, caring, individualized teaching techniques can make classes of physical education enjoyable, progressive, and contributory to the quality education each child deserves to receive.



Awareness of Space

Theme: **Awareness of Personal Space and General Space**

Components: Locomotor Movements–Space, Time, Flow, Force; Social Behavior Skills–Self-Control, Respect for Others, Response to Instruction

Preparation

Make sure that the area is large enough to allow for free movement.

Prepare students for animal walks by taking a field trip to the zoo or by reading animal stories and showing various animal pictures.

Use beanbags, yarn balls, paper balls, tape, or any other object that students can relate to in order to mark spaces.

Prepare students to move in response to emotions by showing them pictures to evoke an emotional response. Ask the students how their body feels when they see the picture.

Bring in various substances. Have the students feel, smell, and taste the substances. Then have them move in response to the substances.

Use the music "Popcorn" by the musical group Hot Butter. Make popcorn in class and discuss the cooking process involved. Have the children listen to the music and then develop movement patterns in response to the music and the sounds they hear while the popcorn is popping.

Narrative

Everyone, find a space and sit down. This space is yours. Everyone who has a puppy at home, stand up. Those of you who are standing should see if you can walk into and out of everyone else's space without touching anyone. Return to your original space and sit down. The rest of you should now stand and see if you can walk into and out of the empty spaces without touching anyone.

Let's see if everyone can move into and out of all of the spaces so that you make as little noise as possible. Walk as slowly as you can; now as quickly as you can. Don't bump into anyone! Show me how you can walk in a forward direction; a backward direction; sideways. Can you walk low to the floor? High in the air? Now run forward (skip, hop, leap, slide); backward; faster; slower. *Freeze!*

Everyone, think of an animal you would like to be. Don't tell anyone what that animal is. Show me how you think that animal would walk. What kind of sound does your animal make? Can you think of an animal that moves at a high level? A low level? What kind of animals take big, heavy steps? Light, tiny steps?

Mark your space with a beanbag (or other object) and pretend that your beanbag is a little mouse and you are a cat (sneak up on it); a piece of grain and you are a chicken searching for food; a flower and you are a bee looking for nectar; a cactus and you are a bird trying to land on it.

Let's pretend we have a happy wall; a sad wall; an angry wall; a silly wall. Whenever you walk in a space close to that wall, you have to walk the way the wall makes you feel. Now, move.... Move again.... Find another wall.... Return to your starting space and sit down quietly.

Show me how you would move if the floor were covered with honey (gum, oil, ice, snow, eggs, peanut butter).

Within your own space curl up as though you were a kernel of popcorn. When the music starts, begin sizzling in your own space. When you think you have sizzled enough to begin popping, begin moving in and out of the space as though you were popcorn popping. When the music changes from sharp beats to soft beats,

pretend that you are melted butter being poured over popcorn. Slowly move into and out of the space, going closer and closer to the floor.

Cues for Effective Learning

Note that some children will have difficulty finding enough space for adequate movement. Take any of the children having difficulty and lead them by the hand to a suitable space.

Have only one-half of the children move at once to make it easier for them to grasp the concept of personal space.

Let the whole class move together after you see that the children can move into and out of spaces with control and can distinguish between general space and personal space. Emphasize to the children that they should move to empty spaces.

Combine the elements of time, space, and force, once all of the students can walk under control, by giving verbal cues to speed up or slow down the action, introducing emotional interpretations, and so on.

Have students demonstrate various walks and let the students guess what animals are being imitated. Then let the students try out each other's ideas. Emphasize quality of movement by pointing out those who are particularly expressive and those who involve themselves in a full range of movement.

Have students mark their space and then move away from it; toward it; over it; around it. Involve the imagination of the students by asking them to create what the beanbag has become.

Have students make up names for the walks. This activity creates an environment of happiness and trust imperative for effective learning to take place.

Have the students pretend that the substance is in the air as well as on the ground once they are moving in response to the challenge.

Encourage students to dance. Set the stage so that the students will be inclined to engage in this activity.

Observation Cues

Look for smooth, controlled movement and response to commands.

Look for creativity as well as expressive movement.

Moving and Stopping

Theme: **Moving and Stopping**

Components: Locomotor Movements; Quality of Movement; Self-Control; Creativity

Preparation

Help students to develop an awareness of *personal space* and *general space* before the lesson is begun.

Provide a drumbeater, record player, and the recording "Seven Jumps." (The students may provide favorite records of their own.)

Identify the limits of the space to be used.

Identify what the signal will be for stopping; for example, sharp drumbeat, verbal cue, handclap.

Narrative

Everyone, see how slowly or quickly you can walk into and out of all of the spaces without touching anyone. When you hear the signal to stop, freeze immediately. Remain perfectly still. Can you stop at a high level? A low level? A medium level? Try stopping so that three parts of your body are touching the floor. See if you can touch the floor with the same three parts of the body as you move around the room. When you hear the signal, touch three different parts of the body to the floor as you stop.

Everyone, see if you can walk to the beat of the drum. When you hear a loud beat, stop quickly and change the direction in which you are facing. Then continue walking in a new direction to the beating of the drum. Can you clap your hands in time to the beat of the drum and continue to walk?

When the music begins playing, walk at a high level. When the music stops, stop at a low level. We will repeat this activity. But this time move at a low level and stop at a higher level.

Let's move to the music of "Seven Jumps." When you hear the fast music, skip around the room to empty spaces. When you hear the slow beats, stop and balance on any part of the body that you wish. Every time a new slow beat occurs, change the part of your body that you are balancing on. When you hear the fast beat, begin skipping again.

Let's pretend that we are the tin man in *The Wizard of Oz.* All of our parts are rusted, and we can't move at all. Here comes Miss Dorothy to oil our parts. Oh, it feels so good to bend and stretch and to be able to move again. Walk around the empty spaces, bending and stretching all the parts of your body to the beat of the music. Oh, oh, here comes the rain. The water is hitting your neck, and you can't move your neck any more. Now your back, arms, hands, fingers, waist, legs, feet, and toes. Even your eyes; your mouth, too. You're completely rusted again, and you can't move at all. Poor tin man!

Let's take a pretend walk through the woods. While we are on our walk, let's pretend that we come to a number of obstacles that keep us from going any farther. Every time you hear the drumbeat you must stop because there is a new obstacle in your way. Figure

out how to get over, around, or through the obstacle. Continue walking when you hear the drumbeat start again. Let's have our obstacles be a river, a huge rock, a broken bridge, and a tree stump.

Cues for Effective Learning

Be sure that all of the students know the signal for stopping.

Watch for students who have trouble stopping and encourage them to slow down, widen their base of support, or concentrate more. Emphasize the need for body control and quality of movement.

Play the music and have the students clap out the rhythm. Then allow them to move creatively or in response to the challenges described in the narrative.

Teach phrases of music by having the students move differently each time a new phrase begins.

Teach movement through the use of stories to reinforce skills in language arts and physical education. Note that children rarely forget what they've "been" and "done."

Create the necessary "obstacles" by spreading ropes to make a stream; setting chairs, tables, or rolled-up mats to make rocks; using a Lind ladder or Stegel set for the bridge; and using an upturned stool as a stump.

Observation Cue

Look for success in body control; gesticulation; little awkwardness in transition from level to level; and knowledge of music phrases and beats as observed through appropriate changes in movement.

Sequence of Movement

Theme: **Simple Sequences of Movement Combining Time, Force, and Flow**

Components: Quality of Movement; Locomotor and Non-locomotor Movements

Preparation

Familiarize students with the concept of personal space and general space before using the theme of making simple sequences of movement combining time, force, and flow.

Provide a drum and drumbeater.

Narrative

Everyone, find a space and rest at any level of your own choosing. Each time you hear the sharp beat of the drum, move quickly to another level. Once more, everyone move quickly to a high level. Now let's take six soft, slow counts to move to the floor. Move back up to a medium level, swinging softly to four beats of the drum; and quickly, on one beat, stretch to a high level. In your space make any sequence of movements you like to this rhythm: one sharp beat; six soft, slow beats; four soft, quick beats; and two sharp, fast beats.

Everyone, curl up and pretend that you are a turtle inside a shell. Slowly, to the beat of the drum, stick out your right arm; your left; now your right leg and your left leg. And now, move your head. Move very slowly across the floor, looking out for turtle trappers. Oops! Here comes one. Quickly, pull everything inside of your shell. Let's do it again very carefully, sticking out each part and slowly moving across the floor. Watch out! Here they come! Quickly, go back into your shell.

Everyone, move into and out of your space, this time in slow motion. Can you run in slow motion? Can you move your arms up and down in slow motion while you walk very slowly around the space? Can you move your feet slowly and your arms and hands quickly at the same time? Can you take six slow running steps and six very fast running steps in time to the beat of the drum?

Let's pretend that we are waving good-bye to someone. Wave good-bye as quickly and happily as you can. Wave good-bye, making broad, quick movements. Now let's wave good-bye very slowly as though we are very sad to see someone go. Can you wave good-bye with a part of your body other than your hand and arm? Can you wave good-bye with two different parts of your body, waving one part fast and the other slow? Start waving good-bye with your fingers only; now your hand, lower arm, upper arm, head, shoulders, trunk, legs, and feet. Move slowly at first and then as quickly as you can.

Cues for Effective Learning

Encourage students to move at the level they like best and not to copy their friends. If students have difficulty in following the

beat of the drum, have them practice clapping the beat before they move to the beat.

Beat the drum as the narrative is given. Repeat each challenge several times until all students seem to understand and become actively involved in their own sequence of movements.

Combine activity with imaginative involvement in "adventures" to reinforce learning.

Give various challenges so that students concentrate on the lesson. If cues such as *higher, faster, smoothly,* and so on are used, improved quality in the movements will usually occur.

Give students time to respond to each challenge. Go through the challenges slowly; then repeat the challenges quickly.

Observation Cue

Look for word comprehension as expressed through appropriate movements.

Movement and Dance

Theme: **Simple Dances Emphasizing Various Qualities of Movement**

Components: Quality of Locomotor and Nonlocomotor Movements; Creativity; Expressive Movement; Leadership; Followership

Preparation

Obtain posters and art pictures of animals classified as members of endangered species and books about those animals; and records about animals: "Pink Panther"; "Rubber Duckie"; "What's New, Pussycat?"; "Mickey Mouse"; "Crocodile Rock"; "Alley Cat"; and "Theme from Batman."

Have a record player available.

Place all related resources at various places about the room, thus creating stations.

Narrative

Let's get into groups of five or six. Go to any endangered species station. Look at the pictures and read about the life of the animal. Now when you hear the music, dance around your station as though you are that animal. Let's pretend you are that animal 20 years ago. There are so many of you that you feel fearless, proud, and happy. How would your animal dance if it felt this way? Move as though you were very hungry, looking for food. You sneak up on your prey very quietly. It hears you and dashes off. Quickly, chase it.

Let's pretend that 20 years have now gone by. There are very few of your species left. You are hungry and are looking for food; but as you look, you are frightened because a man is trying to hurt you. Move very carefully, looking all around you as you creep up on your prey. Bang! There's a shot! Quickly, run for safety. Whew! You made it. But still you are very sad because you are

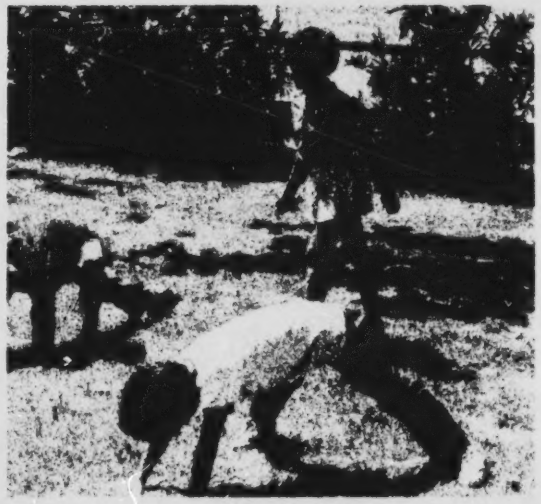
hungry and know you can't go looking for food until the hunters go away. You cry because they never seem to go away. Can your group make up a dance showing the life of your endangered species 20 years ago and its life today? Show me!

Cues for Effective Learning

Have the students go to the library to study about endangered species before this lesson begins. The whole class should investigate the problem of vanishing animals. A trip to the zoo (preceding this lesson) would be excellent. Drawing pictures of endangered species is also recommended.

Have the students create dances depicting the life and characteristics of various animals once the groundwork has been completed.

Emphasize the importance of the teaching of environmental awareness through personal involvement as an example of meaningful interdisciplinary physical education.



Movement and Shape

Theme: **Change of Body Shapes**

Components: Nonlocomotor Movements–Stretching and Curling; Body Image; Kinesthetic Awareness

Preparation

Provide adequate cleared space for each child to lie down and stretch.

Provide one hoop for each child. If hoops are not available, substitute a length of rope for each child.

Narrative

Everyone, curl up into a tiny ball. Make yourself as small as you can. Hide your hands, toes, and nose. Can you curl on your side? The other side? Can you balance on two feet and stay curled? Can you lie on your back and curl? Quickly, make any curled shape you like. Slowly, curl another way. Quickly, curl into a new position.

Show me the many different ways in which you can make a stretched shape with your body. Can you make a stretch low to the floor? High in the air? Can you stretch so that two parts of your body are low and two high? Can you balance on three parts of your body and stretch? Find a way to stretch so that your body is as wide as you can make it. Stretch so that your body is as narrow as you can make it. Make a sequence of three different stretches. Each stretch must be at a different level.

Show me how you can combine a curl with a stretch and then another curl. Do it as slowly as you can; now as quickly as you can. Do it again and slowly curl; quickly stretch and slowly curl. Let's add another stretch to it and do it again at your own choice of speed.

Let's all pretend that we are little turtles curled up inside our shells. Slowly stretch out your arms; your legs. Now peek out of your shell. Now move slowly across the floor. Don't touch any other turtles! Oh, oh! There's a fly. Stretch to bite it. Oops! Here comes a fisherman who wants to make turtle soup out of you. Quickly, swim to the bottom of the pond and curl up inside your shell again. Safe!

Everyone, place your hoop (rope) down on the floor and sit inside it. Make a curled shape on the inside of the hoop. Now make a stretched shape inside your hoop. Can you make a stretched shape so that two of the parts of your body touch the floor outside the hoop and two inside the hoop? Can you stretch so that all of the parts of your body touch the floor outside the hoop?

Show me the many different ways in which you can move over your hoop in a stretched position. Can you move around the outside of your hoop in a stretched position? Make a sequence of three different stretched movements over your hoop.

Place any part of your body inside the hoop. Move the rest of your body around the outside of the hoop while one part of your body stays inside. Make a sequence of movements in and out of your hoop. Vary the levels and speeds of your sequence.

Cues for Effective Learning

Encourage students to find a different way in which to curl. Once the students understand the concept of a curl, have them begin sequencing their curls and emphasizing slow and quick movements.

Have students make sequences of movement once the students understand the mechanics of good stretches and curls. Emphasize the importance of varying speeds and levels.

Let students experiment with various kinds of stretches. Focus on individual stretches and let the rest of the class members try to imitate those stretches. Emphasize quality of movement. Grasp one of the students and extend one of the parts of the student's body to emphasize the need for full extension.

Have one-half the class members demonstrate their movements while the other members watch. Then reverse the procedure.

Give students enough time to complete one challenge before calling out another.

Expect students to respond to this task in a variety of ways. Have the students demonstrate their movements to one another and then let the rest of the class members try the movements. Emphasize the need for using full stretches.

Observation Cues

Look for a full range of movement and correct responses to the challenges.

Look for students who can only mimic others and encourage these students to concentrate on creating new movements. Praise the students when they succeed.

Movement and Sound

Theme: **Movement of Various Parts of the Body in Relation to Sound**

Components: Kinesthetic Awareness; Body Image; Knowledge of Music; Self-Expression; Cooperation; Appreciation of Creativity in Others

Preparation

Obtain a drum and drumbeater; selected music and a record player; and a recording of the story of Peter and the Wolf.

Narrative

Everyone, listen to the music. When the music is loud, do very large, strong movements. When the music is soft, do tiny, light movements. Listen to the pitch of the music. When you think the pitch is high, move at a high level; when the pitch is low, move at a low level near the floor.

Everyone, pretend you are a seed that has been planted in the ground. Slowly, grow from a tiny seed into a beautiful flower. Keep growing to the soft beats of the drum. Now pretend you are a bee buzzing around the flower as your little wings vibrate up and down. Move to the quick beats of the drum. Now pretend that your beautiful flower is beginning to wilt. When you hear the loud, sharp beat of the drum, collapse to the floor. Here comes a storm. Pretend that you are the lightning in the storm. When you hear the loud thunder of the drum, move as though you are lightning. That's great! Let's repeat it. . . . You are a seed. . . . A flower. . . . A beautiful flower. . . . Your flower is wilting in the sun. . . . It is dead. . . . But now, bolts of lightning! Crash! Crash! Crash!

Let's all listen to the recording of the story of Peter and the Wolf. Do you remember the story? Well, let's pretend that we are different characters in the story. When we hear the different musical instruments, we learn which character we will be next. Each student will be one of the characters. How will you be Peter? The Wolf? The sunrise? And so on.

Cues for Effective Learning

Discuss the qualities of music or such musical terms as pitch, crescendo, allegro, loud, and soft in relation to the selection to be read in class. Have the students raise their hands when they notice changes in the volume, pitch, or speed of the music. After the students have grasped the musical concepts, begin movement activities previously identified in the narrative section.

Use different music for the various aspects of the theme. Classical music is appropriate for the first paragraph of the narrative. Modern, light instrumental selections accompanied by drum-

beats may be best for the flower cycle (second paragraph). The story of Peter and the Wolf, a classic for children, is a delightful choice for the third paragraph of the narrative.

Precede work on Peter and the Wolf with a classroom session on the story and the various instruments that reflect the various characters.

Encourage students to create their own responses. Once they have performed, select those who performed particularly expressive movements and allow them to demonstrate to the others. Then let them all repeat the activity, asking the students to incorporate their own movements with the movements they have observed and assimilated.

Observation Cue

See whether each student comprehends the various musical terms and is not simply mimicking a classmate.

215

216

Movement with a Partner

Theme: **Movement with a Partner**

Components: Locomotor and Nonlocomotor Movements; Space, Flow, Force, and Time; Perceptual Motor Skills

Preparation

Note that students must know about personal space and general space before this lesson is begun.

Use colored ribbons or strips of crepe paper for this activity.

Narrative

Everyone, find a partner and sit down. Give yourselves plenty of space in which to move. One person should curl up as tiny as he or she can, and the other person should find as many ways as possible to move over the partner without touching. Now move around your partner without touching. Place one part of your body on your partner and move the rest of your body around that part.

One partner should form the shape of a bridge. The other partner should find as many ways as possible to get over, under, around, and through the bridge without touching the partner. Move around the room. Every time you come to a bridge, you must find a new way to move in relationship to it. That's right. Go in, under, over, around, and in and out! Let's reverse the procedure so that those who were bridges are now going to the bridges. Now go back to your first partner.

Moving in and out of the spaces, play follow-the leader with your partner. Make the same patterns of movement and follow the same pathway as your partner. You should stand directly behind your partner. Perform a sequence of three different locomotor movements. Perform each movement at a different level. Change roles.

Now let's pretend that we are magnets. Tie a ribbon around any part of your body. Begin walking around the room. When you see someone with a different-colored ribbon on, move slowly toward that person until you get very close. Next, quickly touch your ribbons together and then slowly pull away from each other. Continue walking around the spaces. If you see someone with the same color on, turn away from that person.

Cues for Effective Learning

Have the students, when they are working in pairs, sit down after they have found a partner so that those without a partner can easily be spotted. Have the students without a partner find one or join a pair to make a trio.

Stop the lesson from time to time to focus on the variety of responses from the students. Let the students experiment with the ideas of others. Emphasize the importance of the quality of

movement and control so that all students move with ease and with as much efficiency and expression as possible.

Have students change places after working a short while at this task. Forming the body in the shape of a bridge can be strenuous.

Have students match a partner's movements while both are standing side by side.

Explain the principle of magnetism; that is, the principle that likes repel and opposites attract.

Use electronic music in the background. Consider using the theme from the film *2001: A Space Odyssey*.

Ensure that students understand the quality of movement involved in this activity by demonstrating repelling and attracting movements before the students begin to participate. Use real magnets or animated movement between you and members of the class. (Students want their teachers to become involved.)

Observation Cues

Look for and encourage "teamsmanship"; that is, the ability of a pair to move as though it were one.

Encourage big movements that give vital contrasts.

219

220

Transfer of Weight

Theme: **Transfer of Weight from One Part of the Body to Another Part**

Components: Locomotor Movements; Balance; Auditory Discrimination; Body Image; Fitness

Preparation

Provide clear, adequate personal space.
Provide grass, pieces of carpet, or mats for the rocking and rolling portion of the theme.

Narrative

Get plenty of personal space and be seated. In a minute we are going to see if we can move our body weight from one part of the body to another part. Who can tell me what part of our body we usually keep our weight on? . . . That's right. It depends on whether we're sitting or standing. We want to use our seats and our legs, but we want to use the other parts of the body, too. Now when you hear two beats of the drum, move in and out, touching the floor with four different parts of the body. When you hear an accent beat (louder than the other beats) on the drum, change the position of at least one part of the body but leave four parts touching the floor. . . . Now use just three parts. . . . *Freeze* and balance on those three parts. Now, let's try two different parts of the body. Keep moving (heavy drumbeat) two different parts. . . . Two more. . . . *Freeze!* Now see if you can move on just one part of the body. Move (heavy drumbeat) . . . another part . . . and one more! Keep moving on one part and keep one body part higher than all of the rest. Now relax. . . . Lie down. Was it hard to move on all fours? Was it harder to move on threes? Why did you fall off balance when I called *Freeze?*

Let's rock from one part of the body to another. Can you roll your body while you are in a straightened position? A curled position? See if you can do three different kinds of rolls: one, two, three. Repeat your sequence. Now make one roll while you are stretched out and two while you are curled up. Move very, very fast. Now very, very slow. Go in a different direction. . . . Now rest!

Cues for Effective Learning

Note that balance occurs best when there is a wide base of support. Help students who are falling over by encouraging them to spread out, keep their center of gravity low and centered, or select other parts of the body as their points of balance.
Help students who are too weak to support their weight on their hands to work through the muscular endurance and strength tasks found in Chapter 4.
Emphasize the importance of rocking at various speeds.

Include periods of relaxation in the presentation of themes. Use the time to involve students in matters that will aid them in achieving better control and quality of movement in subsequent tasks.

Note that many students will attempt forward or backward rolls when left to their own creativity. Emphasize the importance of tucking in the head, curling the body, and pushing with equal force with both hands to complete the roll.

Watch the students carefully. Don't allow them to become excessively dizzy. Stop the lesson and rest if dizziness becomes a problem.

Observation Cue

Look for smoothness in transition from one movement to another. If awkwardness is readily apparent, pause and give more precise instructions.

223

224

Flight as Movement

Theme: **Flight as Movement**

Components: Locomotor Movements; Nonlocomotor Movements; Fitness; Body Image

Preparation

Assemble the students, ask them to sit, and see that they have an optimal amount of space. Review the rules about respecting one another's space.

Use a drum or cymbal or clapping sound to give the signals called for.

Narrative

Jump up and down as lightly as you can within your own space. Move into and out of other spaces, jumping forward (backward and sideward) as lightly as you can. Jump as quickly (slowly) as you can. Now let's hop in place. One foot. That's right. Hop on the other. Now go from place to place while hopping. Go in another direction. Now *Freeze!* Rest.

Let's repeat the jumping. But this time start low to the ground and jump as high as you can. While you are in the air, try to discover in how many different ways you can stretch the parts of your body. Jump at least five times. Jump again and see in how many different ways you can twist the parts of your body. Make sure that you land as softly as you can. Keep your balance!

Taking off on one foot, see how high you can get your body into the air. When you land, land on two feet and touch your hands to the floor. Move around the room, hopping from one foot to the other, making your body go as high into the air as possible. Is there another name for this kind of movement?

Run lightly around the room (space). When you hear the signal, jump high into the air and turn half way around before you land.

Run lightly to the beat of the drum. Leap high into the air on every fourth beat.

Jump as high into the air as you can and follow your landing with some kind of rolling movement. (*Note:* This movement can be hazardous and should only be attempted after students have had opportunities to roll. The use of mats or a soft grassy base is also recommended.)

Take several light running steps, leap high into the air, land on two feet, and roll at once.

Run lightly to the beat of a drum. On every fourth beat, leap into the air and make a shape. Do so four times, making a different shape each time. Can you give a name to the shapes you made? Tell a partner.

Cues for Effective Learning

Emphasize soft jumps and emphasize the need for students to bend the parts of their body to absorb the shock of the

movement. Emphasize that one can control landings and maintain balance by spreading the base of support and extending the hands and arms.

Realize that hopping and jumping demand much energy. Do not allow bouts of activity to go on endlessly. Increase the length of time spent in such activity from time to time to improve the students' fitness level.

Note that having the class members work as partners allows alternating opportunities for rest and more space for those who are moving.

Observation Cue

Look for leg power, which is necessary to achieve height in jumping. Have students unable to jump high work on the fitness challenges related to strength and power described in Chapter 4.

227

228

Shapes and Communication

Theme: Use of Shapes to Communicate

Components: Locomotor and Nonlocomotor Movements; Perception—Visual, Auditory, and Tactile Discrimination; Body Image; Letter, Number, and Shape Comprehension

Preparation

Review the letters of the alphabet.
Review geometric shapes.
Review numerical shapes.
Provide one rope per child and a signal-making device.

Narrative

In your own space show me how you can make the letter *T* with your body. Now make any other letter of the alphabet with your body. Make the first letter of your first name with your body. Find a partner and together make any letter of the alphabet, using both of your bodies. Now have one partner get a rope and together make a three-letter word, using the rope as one letter. Use as many ropes as you need and make an active word (for example, skip, jump, wiggle, and so forth). We will play a guessing game, trying to read your words. Once we read the word, we will all do the movement.

Everyone, walk in and out of your spaces. Don't touch anyone else! When you hear the signal, listen for a number. Whatever that number is, find that exact number of people and those numbers. Using all of your body, make the shape of that number. Of, if you can't find the exact number of people to complete the set, use those you do find and ropes to form the number. OK. *Seven.* Good! Now, let's do some more numbers! *Ten. Four. Six.*

Everyone, in your own space and with your own rope, make any design that you like. Now let's all walk around the room, look at everyone's design, and try to give it a name. Move over each design you come to in a different way. Now go back to your rope and make the design you like best!

Everyone, get into groups of four. Show me how you can make a square with your bodies. Make a circle, triangle, and rectangle. Make any geometric shape that you like.

Cues for Effective Learning

Tell students that, by using simple letters of the alphabet at first, they will be quite successful. Use the letters *T, C, L, O, P, D, Y, U, I,* and so on before asking the students to decide on their own letters.

Allow the students to work as partners so that one can check or guess the letters that the other is forming.

Reverse the procedure often so that all students stay interested in the activity.

Spot-check for accuracy.

Keep a progress chart so that students will try to form mental and kinesthetic images of all of the letters of the alphabet.

Use geometric shapes after using letters; then numbers; then combinations.

Have the students, once the concept is mastered at the ground level, try all of the activities while standing. Their perception will differ greatly from one level to the other.

Encourage those who are faster than others in finding the solution to do another letter, number, or shape.

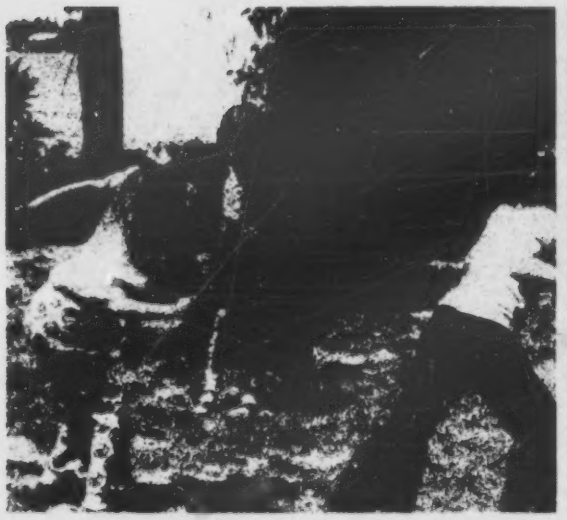
Give students enough time to solve the challenge so that each student feels successful in the activity.

Praise the students orally when they form correct shapes, letters, and numbers quickly.

Assist students who have perceptual difficulty by writing the symbol on the board or helping them get into the needed shape.

Observation Cue

Look for students lacking in perceptual awareness. Give them special attention in an encouraging manner. Later, take them through the perceptual motor challenges related to numbers, letters, and shapes found in Chapter 4.



Matching and Contrasting of Shapes

Theme: **Formation of Matching and Contrasting Shapes with a Partner**

Components: Locomotor Movements; Nonlocomotor and Balancing Activities; Kinesthetic Awareness; Body Image; Visual and Audio Discrimination; Coordinated Movements

Preparation

Talk with students about the unique characteristics of mirrors. Demonstrate the necessity of moving one's opposite hands, eyes, legs, and so on so that one might appear natural in the mirror.

Use recordings that emphasize flowing-type movements, such as "Tara's Theme" from the motion picture *Gone with the Wind* or "Come Saturday Morning" or "Nadia's Theme." (Avoid vocal recordings.)

Narrative

Mirrors. Today, we are going to move as though we were performing in front of a mirror! One will perform, and a partner will mimic the movements. OK. Get a partner and face one another. Decide who will be the mirror and who will be the performer. Now wave to one another and smile. Do other things of your own choosing. Stay fairly close to one another. Now listen to the music I am going to play. Do swinging and swaying motions in time to the music. Stay together! Now change places and let each of the new performers pretend to be an orchestra leader practicing in front of a mirror. (Continue until the music ends.) Now change leaders again; and, without touching, pull your partner. Now push. Lift your knee. Lift your foot. Look closely at your face. Turn around slowly. Quickly, stretch. Collapse. Let's change roles and start from the beginning. Remember that mirrors work at the same time. Try to stay together!

Like shapes. Get next to your partner so that you are side by side. See how many different balanced shapes you can make so that you look exactly the same. Now see if you can balance so that your feet are higher than any other part of your body. Try to make a matching shape where part of your body is curled and part is stretched. See if you can make a shape where you are balanced on three different parts of the body. Make a sequence of movements that involve three different shapes at three different levels. Repeat the sequence.

Contrasting shapes. Let's make some shapes where you and your partner contrast your movements so that you look totally different. One partner should make a stretched shape while the other makes a curled shape. Now make a shape where one of you is at a high level and the other at a low level. Make a narrow and wide shape. Try making a twisted and round shape. Make a sequence of movement showing four contrasting shapes. After you have four contrasting shapes, try to add two matching shapes to the sequence. Now freeze like statues in the park!

Mimetics. Pretend that you and your partner are playing tennis with each other. In slow motion try hitting the ball back and forth. Oops! One missed. Serve and start again.

Follow-the-leader. Pretend that you and your partner are climbing a mountain. One of you is the teacher. The other one tries to do exactly as you do. From time to time you will have to use a rope to pull yourselves up the mountain. OK. Let's get to the top!

Cues for Effective Learning

Encourage concentration and praise those who catch on.

Have those who are having difficulty watch those who are obviously successful. Then ask those having difficulty to try again.

Allow time for creative play (as long as interest is keen) and response to the established narrative.

Walk about and praise the students who are succeeding while the students are making like or contrasting shapes. Or offer constructive suggestions to those who need help so that they can achieve a solution to the task at hand. Repeat the sequence.

Point out partners who are particularly creative or well-balanced.

Encourage each child to maintain balance. Give suggestions to those who are falling or are wobbly: Use a wide base of support; lower the center of gravity; bend the knees to absorb shock; and use the arms to provide counterbalance.

Observation Cue

Look for students who have trouble with the mirroring activity. They should review visual discrimination as found in Chapter 4.

Creation and Absorption of Force

Theme: **Creation and Absorption of Force**

Components: Grasping and Releasing; Throwing and Catching; Manipulative Skills; Visual Discrimination

Preparation

Provide one yarn ball and one rubber ball for each child or one rubber ball for every two children.
Use a wall free of obstacles for activity number three.

Narrative

Everyone, pretend that there is a tiny feather on the floor. Pick it up and hold it in your hand. Blow it away and quickly catch it. Now let's pretend that there is a big, heavy bowling ball on the floor. Try picking it up. Be careful not to drop it. It is so heavy that it will put a hole in the floor if you drop it. Try throwing that ball away. What is the difference between picking up the feather and picking up the bowling ball? Show me what you have to do with your body to pick up something heavy. What do you have to do to throw something heavy? You create more force by using more parts of the body. Pretend that you are catching a snowflake. Now pretend that you are catching a big, heavy box. What is the difference between catching something light and something heavy? You absorb more force by using more parts of the body.

Everyone, get a yarn ball. Sit down and hold your elbow against your side. Try throwing the ball as far as you can, just using your hand. Now hold your elbow out away from your side. Try throwing the yarn ball again. In which direction did it go farther? Now stand up and throw it again. Did it go farther? Stand with your feet side by side and try throwing the yarn ball again. Now put one foot forward and one foot back. Which way did the ball go farther—with your feet side by side or with one foot in front of the other? When you push your elbows out, you are able to make the ball go farther because you are able to create more force. The more parts of the body we use, the greater the force we have. Which foot should be forward? Left foot or right? Try throwing both ways. Which way allows us to bring in more hip action? Yes, we should throw so that the opposite foot is forward. Now practice throwing just that way five times.

Everyone, get a rubber ball. Show me in how many different ways you can bounce the ball. Try bouncing it as high as you can and catching it. What do you have to do with the ball to keep from dropping it? Yes, you have to squeeze it. Try throwing the ball straight up and catching it. Why do some of the balls go straight? Why is it that others don't? We have to point our hands in the direction we want the ball to go. Try throwing the ball against

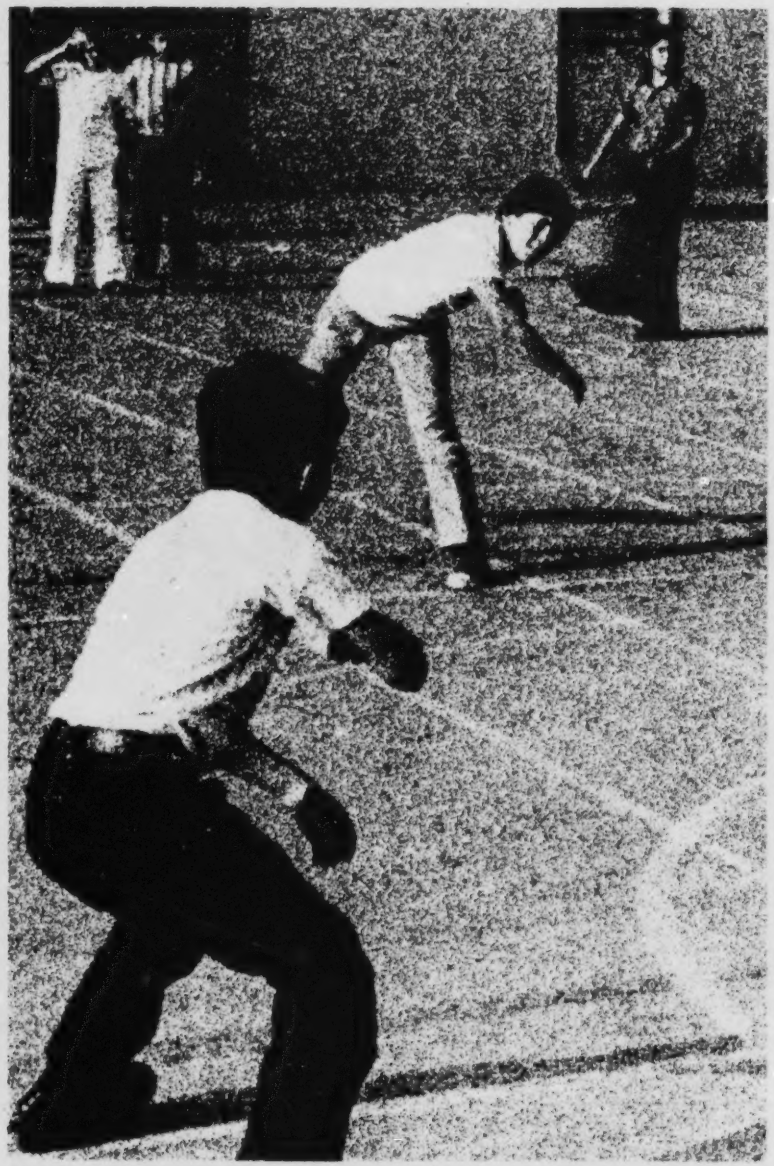
the wall. What happens if you throw it hard? Yes, it comes back hard. Why? Yes, the wall does not give way to the ball; the force is not absorbed. Now throw the ball against the wall and catch it five times.

Cues for Effective Learning

Use a guided discovery approach instead of a total exploratory approach when fundamental skills are being developed. Once a student learns to throw incorrectly, for example, it is hard for the student to learn to throw correctly.

Recognize that problems often encountered in throwing include lack of accuracy or distance, erratic flight of the object, and insufficient force. To correct these errors, encourage use of opposition, focus of concentration on the target areas, release at optimal time, weight transfer during the throw, and a follow-through after release of the object. (See Chapter 4 for a specific analysis.)

Realize that the younger the children are, the larger the rubber ball will have to be. Balls that are very small are difficult to control.



Striking with or Without an Object

Theme: **Striking with or Without an Object**

Components: Locomotor Movements; Manipulative Skills; Kinesthetic Awareness; Visual and Auditory Discrimination; Combined Activities

Preparation

Provide one balloon, rhythm stick, rubber ball, yarn ball, and nylon paddle for each child.

Make nylon paddles by stretching coat hangers and covering them with worn-out panty hose. Tape the excess hose (which has been gathered so as to pad the coat hanger hook) to make a handle.

Make rhythm sticks from three-quarter-inch dowels.

Narrative

Balloons. Everyone, find as many ways as you can to tap your balloon so that it stays in the air. Try doing so with a part of your body other than the hands. Try hitting the balloon back and forth between two different parts of the body. Try skipping and hitting your balloon at the same time. See if you can lie down and keep your balloon in the air by tapping it. Lie down and tap it with one part of your body and stand and tap it with another part. Keep changing back and forth.

Balloons and rhythm sticks. Now everyone try keeping your balloon in the air by tapping it with your rhythm stick. Tap it once with your hand and once with your stick. Keep changing. Can you make up a sequence of movements so that you combine tapping the balloon with your stick and then with some other parts of your body? Try to do so. Change the sequence. Now let's put this equipment away and get one ball each.

Balls. See in how many different ways you can strike your ball so that it goes into the air. Try striking your ball so that it bounces on the floor. Find out how many different parts of your body you can use to bounce the ball. See how slowly you can bounce it. See how quickly you can bounce it. Try bouncing the ball while you're at a low level; a high level. Move backward and bounce the ball; move sideways. Now return to your original place and hold the ball over your head with both hands. Try striking the ball so that it goes up and bounces; then strike it again. Make a sequence of movements in which you strike the ball with at least three different parts of your body. Now stand close to a partner and exchange balls several times. Find different ways to exchange the balls. Be sure to throw the balls softly to the partner who is standing close to you.

Yarn balls and paddles (balloons may also be used). Everyone, try hitting the yarn ball straight up with your paddle. Count how many times you can do it without missing. Can you sit down and stand up again without stopping? Try walking and striking the ball. See if you can change hands while you are hitting the ball. Can you make up any tricks with your ball and paddle?

Cues for Effective Learning

Use balloons because they are lightweight objects easy to control.

Emphasize the need for students to focus on the object to be struck. Learning to concentrate and improving visual discrimination are fundamental to successful performance.

Make sure that students have succeeded in being able to hit the balloons consistently with their hands and other parts of their body before adding the variation of sticks or paddles. The increased length of the sticks or paddles will cause temporary problems until the students adapt to the difference.

Tell the students whose balloons go too far to hit the balloons more softly. Tell them to hit the balloons waist high so that the balloons will go straight up and down. And tell them to watch the balloons constantly.

Observation Cue

Look for children who have a great deal of difficulty in keeping an eye on the balloons. Refer these children to the school nurse for an eye test or recommend that they concentrate harder on the tasks at hand.

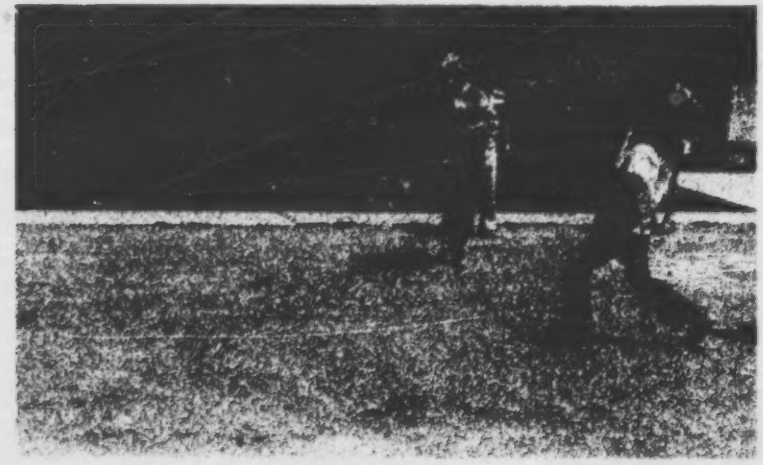
Movement of an Object with a Partner

Theme: **Movement of an Object with a Partner**

Components: Manipulative Skills; Visual and Audio Discrimination; Kinesthetic Awareness

Preparation

Provide—for every two students—one ball, one hoop, one balloon, and one yarn ball and paddle.



Narrative

Ball activities. With your partner see in how many different ways you can move the ball back and forth to each other while maintaining control. Find a way to move the ball back and forth so that it somehow bounces. See how many different ways you can find to roll the ball back and forth. Can you hit it back and forth with just your hands? See if you can move the ball back and forth at a high level; at a low level. One partner, turn your back to the other. Now see in how many different ways you can get the ball to move back and forth. Now both of you face away from one another and do the same thing. Try moving the ball back and forth to your partner, using any parts of your body but your hands. See if you can kick the ball to your partner so that the ball stays on the ground the whole time. When your partner kicks the ball to you, see if you can stop it with any part of your body except your arms and hands. Make a sequence of movements in which you and your partner move the ball back and forth to one another in at least four different ways.

Hoop activities. See in how many different ways you can move the hoop back and forth to one another. Move the hoop back and forth so that one of you is at a high level and the other at a low level. Find a way to move it so that you don't use your hands. Make up a sequence so that you move the hoop back and forth in four different ways. See if you can twirl the hoop around a part of the body and give the hoop to your partner while it is still twirling. Can you roll it to your partner? Can you roll it toward your partner and make it come back to you? Try rolling the hoop so that your partner can go through it. What do you have to do with your hoop to make it easier for your partner to go through it? Yes, you should put backspin on it. Can you find a way to move the hoop so that it goes around you and your partner at the same time?

Balloons, yarn balls, and paddles. See in how many different ways you and your partner can hit the balloon back and forth. Try hitting the balloon so that it stays high in the air. Try hitting the balloon with a different part of your body each time. Now you and your partner should try hitting the yarn ball back and forth,

turning all the way around after each hit. Keep the balloon as high in the air as you can. Get a nylon paddle. Try hitting the balloon back and forth, using the paddle. Try hitting the yarn ball so that it goes high into the air each time. Can you and your partner make up a game using your yarn balls and paddles? If so, play it!

Cues for Effective Learning

Use the word *move* to encourage students to be creative. Avoid using specific terms such as *toss* or *bounce* so that students will explore widely.

Have the partners demonstrate for one another and try one another's techniques after each set of partners has had adequate time to succeed in exploring. Encourage them to discover what is needed to keep the ball or balloon in play (height, concentration, eye focus, and so on).

Realize that students are fond of working with balls, hoops, and paddles. Allow several days for involvement in these skills.

Set goals for older or more highly skilled students toward which they can strive. Ask them, for example, if they can volley the ball in the air 25 times in a row or hit an aerial ball followed by a bouncing ball ten times in a row.

Realize that hoop activities are excellent for developing skill in grasping and releasing as well as twisting and turning. One also learns about the application of spins.

Be sure students have adequate space whenever paddles are being used. Change the tasks fairly often to guarantee that students will be curious about the challenges.

Note that creative games are particularly good for students in grade three.

Observation Cue

Watch for students who cannot judge the flight of the object or coordinate a striking or catching movement. They may need to work through the skill challenges found in Chapter 4.

Throwing and Catching Skills

Theme: **Combination of Throwing and Catching Skills with an Emphasis on Accuracy**

Components: Manipulative Skills; Visual Discrimination; Coordinated Movements; Reading Comprehension

Preparation

Set up six stations for movement:

1. Beanbag target
2. Ring toss set
3. Scoop (bleach bottle) for throwing and catching
4. Ball target
5. Footsie board
6. Frisbee and hoop

Create task cards for each station.

Remind students of the rules necessary for station teaching: (1) Confine your activity to the space provided. (2) Follow the directions for each station. (3) Concentrate on the tasks; don't talk unnecessarily.

Narrative

1. *Beanbag Target*
   a. See how many different ways you can find to toss the beanbag and still hit the target.
   b. Try using as many different parts of your body as you can to toss the beanbag so that you can hit the target.
   c. Try turning your back to the target and tossing the beanbag.
   d. Try tossing the beanbag under any part of your body.
   e. Kneel, sit, or lie down and toss the beanbag at the target.

2. *Ring Toss Set*
   a. See how many different ways you can find to toss the ring at the target.
   b. See if you can find a way to make your ring go high into the air before it lands in the target.
   c. Try throwing the ring from various distances and still hitting the target.
   d. Try tossing the ring so that your side is to the target.
   e. Try to hit the target five times in a row.

3. *Scoop (Bleach Bottle)*
   a. See in how many different ways you can toss the ball into the air with one hand and catch it in the other hand with your scoop.
   b. See if you can toss the ball with the scoop and catch it with the scoop.
   c. Find out in how many different ways you can move the ball against the wall and catch it with the scoop.
   d. Toss the ball into the air and do a trick before you catch the ball with the scoop.
   e. Catch the ball in your scoop five times while holding the scoop in your right hand; five times in your left hand.

4. *Ball Target (Basket)*
   a. See in how many different ways you can get the ball into the wastepaper basket.

b. See if you can toss the ball into the hoop so that the ball bounces into the basket.
c. See if you can turn your body away from the basket and still get the ball into the basket.
d. Try to bounce the ball as high into the air as you can and still have the ball go into the basket.
e. Toss the ball into the basket five times in a row.

5. *Footsie Board*

a. Toss a beanbag with a footsie board and find as many different ways as you can to catch the beanbag.
b. Use a footsie board to make a beanbag go as high into the air as you can before you catch the beanbag.
c. Toss a beanbag with your footsie board and catch the beanbag on any part of your body other than your hands.
d. See if you can use a footsie board to make a beanbag land on a specific part of the floor.

6. *Frisbees*

a. See in how many different ways you and your partner can throw and catch a Frisbee.
b. See if you can make the Frisbee go low, high, and low again.
c. See if you can make the Frisbee go high, low, and high again.
d. Try to make the Frisbee go through the hoop before your partner catches it.
e. Play catch with a partner and throw and catch the Frisbee 30 times in a row.

Cues for Effective Learning

Use station teaching if equipment is limited or if one of the goals for the class is to help students become self-directed, capable of diversified activity, and responsive to written directions.

Present information on the stations before the students are sent to them. The students will then know how much space is available at each station, what rules govern the use of the equipment, and what the purpose is of the task cards.

Allow several visits to each station so that students can attain success.

Take several days to complete this theme. Students rarely tire of manipulative activity and enjoy striving for accuracy.

Have all students work together on tasks. Or allow the students to work through the tasks at their own pace once they have mastered the preceding challenge.

Rotate students in accordance with their attention spans.

Use cue words and phrases (such as "watch the target," "keep your eye on the ball," "step forward on your opposite foot when throwing at a target") to emphasize eye concentration and the principle of opposition, which are so important to success in manipulative activity.

Have older or more highly skilled students make a creative game involving all of the students at their station as task number six.

Observation Cue

Watch for concentration and quality performance in throwing and catching. Have students repeat any task that seems to be more difficult than the other tasks.

Use of a Rope

Theme: **Movement with a Rope**

Components: Locomotor and Nonlocomotor Movements, Balancing, Kinesthetic Awareness

Preparation

Provide one small rope per student and adequate space free of hazards.

Narrative

Everyone, make a circle out of your rope and sit inside of that circle. See in how many different ways you can move over your circle without touching the inside of it. Now move over it, touching two parts of your body to the inside. Make a pattern of movement around your circle but move into and out of it. Remember that a pattern of movement involves a sequence of several curled shapes inside your circle. Make a stretched shape so that part of your body is inside the circle and part outside. Balance on any three parts of your body so that all three parts are inside the circle. Move across your circle so that one part of the body is higher than any of the others. Place one part of your body on the inside of your circle and move the rest of your body around that part on the outside of the circle. Make a sequence of four different movement patterns in relationship to your rope. One pattern must be around the rope; another pattern, in and out of it; another, at a low level; and another, at a high level. Combine quick and slow movements in your sequence.

Using your feet only, make a straight line out of your rope. See in how many different ways you can move from one end of the rope to the other. Can you walk on the rope? Can you walk with your eyes closed? Walk forward at a high level? At a low level? Backward? Jump from side to side, moving from one end to the other? Do it again and vary the heights of your jumps. Try hopping from one end of the rope to the other. Hop from side to side, moving up and down the rope. Make a sequence of movements from one end of the rope to the other. Your sequence must include two locomotor movements at two different levels. Move backward in part of your sequence.

Make the first letter of your name with your rope. Close your eyes and feel the letter you have made. Now, keeping your eyes closed, walk on your letter, trying to keep your balance. Walk backward, sideways, at a high level, and at a low level. Change places with someone. Trace that person's letter with your hand. Close your eyes and walk on that letter. Now sit inside your own rope. Lie back and relax. Think about what you have just done. Breathe deeply. OK. Put up your ropes quietly. Let's go back to class.

Cues for Effective Learning

Provide ropes as a focus for activity.

Encourage students to jump high and lightly. Caution them to bend their knees to absorb shock when they land.

Give cue words (see Chapter 4) to help improve the quality of movement when students are hopping, walking, leaping, and so on.

Allow some time for relaxation toward the end of the class period so that students "center" themselves, reflect on the movements they have just completed, and move on to the next class activity under control.

Observation Cue

Watch for students having problems with balance. Caution them to slow down; concentrate; widen their base of support (if appropriate); and use their arms for assistance.

Static and Dynamic Behavior

Theme: **Static and Dynamic Behavior Involving Use of Apparatus**

Components: Balance; Kinesthetic Awareness

Preparation

Set up six stations of movement:

1. Balance boards; playground balls; beanbags (one per person)
2. Balance beams (two beams if possible); two beanbags; two playground balls; two hoops
3. Tin can stilts (one pair per child); one beanbag per child; several hoops
4. Obstacle course: six hoops; one supported tire; one cylinder or refrigerator box
5. Two mats
6. Two benches; two mats

Narrative

1. *Balance Board*
   a. See for how many seconds you can stand on the board without losing your balance. Do so again, making different body shapes.
   b. See how many different parts of the body you can move at different levels without losing your balance.
   c. See in how many different ways you can bounce a ball while you are balanced on the board.
   d. See how many different tricks you can do with a beanbag while you are balanced on the board.

2. *Balance Beam*
   a. See if you can walk to the center of the beam and make a balanced shape. Hold the shape for five seconds and walk to the other end of the beam.
   b. Find as many ways as you can to move from one end of the beam to the other with a beanbag on your head.
   c. See in how many different ways you can bounce the ball while you move from one end of the beam to the other.
   d. See what tricks you can do with the hoop while you are walking on the balance beam.

3. *Tin Can Stilts*
   a. Find as many ways as you can to walk on your stilts. Can you walk high? Low? Forward? Backward? Sideways?
   b. See if you can walk along a straight line going in a forward (backward, sideways) direction.
   c. Make a pattern of movement over the hoops, which are spread out.
   d. Try walking on the stilts, balancing a beanbag on your head. If it falls off, find a way to pick it up without falling off your stilts.

4. *Obstacle Course*
   a. Move through the obstacle course with a beanbag balanced on any part of the body.

b. Move along the obstacle course so that one foot remains higher than any other part of the body.

5. *Mat Station*

a. See in how many different ways you can balance. Your partner should support part of your weight.
b. See in how many different ways you can balance. Your partner should support all of your weight.
c. See if you can, as a group, create some kind of balanced structure involving at least three people.
d. See if you can, as a group, create some kind of balanced structure involving the whole group.

6. *Bench Station*

a. See if you can move along the bench in a stretched position. When you get to the end, make a balanced shape for five seconds. Move off the bench and onto the mat. Now make a new balanced shape and hold it for five seconds.
b. Move across the bench so that two feet are balanced on the bench and two hands are on the floor.
c. Move across the bench, balancing on three parts of the body (four, two, five, and so on).
d. Try, with one partner at one end of the bench and another partner at the other end, to pass each other without falling off the bench.

Cues for Effective Learning

Have students review balancing before starting the station activity. In their own space have them balance on various parts of the body. Repeat simple balance stunts such as the egg sit, V-seat balance, front scale, and tripod. Walk an imaginary tightrope.

Remind the students, once they are at their stations, of the rules necessary for safety and good concentration: (1) Talk only when necessary. (2) Work on the tasks at hand. (3) Help one another spot. (4) Leave the equipment in order when you move on to the next station.

Encourage students to create some of their own tasks if they become bored with the tasks assigned.

Assist students in learning how to learn by using the problem-solving approach.

Allow students, once they can maintain their balance on the balance boards with little or no difficulty, to experiment by playing with a small hand apparatus while they maintain their balance.

Provide wide and narrow balance beams to meet the needs of the poorly coordinated student and the well-coordinated student.

Assign students to activities in which wooden stilts are used as soon as the students have mastered the use of the tin can stilts.

Let students make up their own obstacle course. Use bike tires, wastepaper baskets, old boxes, playground equipment, and so on.

Have students, when they work in pairs supporting each other, choose partners of unlike size (if possible) so that the heavier student can be the base and the lighter student the top.

Check the bench to ensure that it is stable and free of splinters or nails.

Observation Cue

Look for the application of correct principles of balance.

Use of Small Carpets

Theme: **Movement with Use of Small Carpets**

Components: Locomotor and Nonlocomotor Movements; Balance; Kinesthetic Awareness; Basic Tumbling Skills; Physical Fitness

Preparation

Provide one small carpet per child.
Provide a multipurpose room or an area in which pieces of carpet can be moved about.

Narrative

Take a piece of carpet and find some personal space. Now see in how many different ways you can get over your carpet without touching it. Now move over the carpet so that some part of your body touches it. Can you move over the carpet so that just your hands touch it? Can you move over it so that your hands touch it and your feet are higher than any other part of your body? Find a way to roll over your carpet. Can you roll so that your body is stretched? Can you roll so that your body is curled? Can you roll in a curled position so that your feet are higher than any other part of your body? Can you roll backward? Do two different rolls and vary the speed of each roll so that one is very slow and one is very fast.

Try to balance so that one foot and two hands are touching your carpet. Try balancing on just your seat. See if you can balance on two feet and one hand. Balance on any three parts of the body (two, one, four, and so on). Try to balance so that your knees (elbows) are higher than any other part of your body.

See in how many different ways you can move your carpet around the floor. Find a way to move your carpet so that part of your body is on the carpet and part of it is off. See if you can move while all of your body is on the carpet. Try moving with one foot on and one foot off the carpet. Place two hands on the carpet and move. Put two feet on the carpet and your hands on the floor and try to move. Sit on your carpet and try to move.

With a partner try moving so that one of you is on both carpets and the other is off. Have one partner place one foot on one carpet and the other foot on another carpet. See if your partner can push or pull you about the room. Do the same thing with one hand on one carpet and the other hand on another carpet. Now change places and try these adventures again! One partner should sit on one carpet, and you should put your feet on the other carpet. Have your partner find a way to move you around the room.

Now each of you sit on one carpet. Take off your shoes. Lie back and relax. Think about *The Arabian Nights* and magic carpets. . . . You are on a magic carpet flying high above the

ground. Close your eyes and drift. . . . Breathe deeply. . . . Think of something nice. . . . Drift. . . . Quietly put your rugs away, put on your shoes, and return to your classroom. I hope we can take another magic carpet trip soon!

Cues for Effective Learning

Note that activities in which carpets are used aid in the development of tumbling and gymnastic skills. When tasks are limited, students can be led by a guided discovery approach to the safe performance of forward and backward rolls, cartwheels, and inverted balance.

Be cautious when such activities are attempted. See that heads are tucked in, weight is transferred smoothly, and adequate space is made available.

Use every opportunity to expand the children's imagination, giving them time to "waste" in worthwhile relaxation.

Observation Cue

Watch for students who constantly follow the lead of others and fail to be creative themselves. They probably need reinforcement so that they can feel secure and confident that their ideas are acceptable.

Games with Small Apparatus

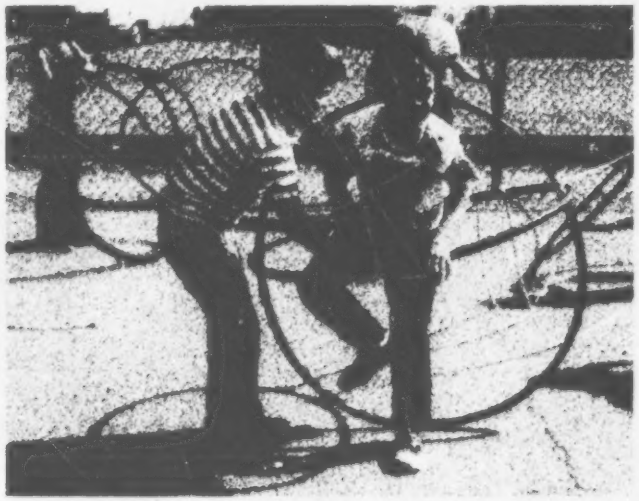
Theme: **Creation of Games in Which Several Pieces of Small Apparatus Are Used**

Components: Locomotor and Nonlocomotor Movements; Manipulative Skills; Creative Expression; Self-Direction; Leadership and Followership

Preparation

Provide 30 paper cups; two hoops; four beanbags; one ball (playground); four markers; one bat; one softball; one scooter; two ropes; two wands; two yarn balls; six tires; 12 poker chips.

Create task cards that specify the limitations to be considered for the game to be acceptable.



Narrative

Everyone, get into a group of five or six persons and pick up four paper cups for the group. See if you can make up a game that will involve running and jumping skills and the cups. You should have boundaries, and everyone should be actively involved in the game at all times. OK. Make up the game and, when you are ready, play it.

Now let's have each group work with different pieces of apparatus and make up a game. Group one go to station one; group two, to station two; and so forth. Using the equipment and directions you find, make up a safe game and play it!

Station One

Number of participants–five to six
Organization–free choice
Equipment–two hoops, four beanbags, one ball
Movement–running, throwing, and catching skills
Purpose and limits–to make up a game that involves accuracy in throwing

Station Two

Number of participants–five to six
Organization–square
Equipment–four markers, one bat and ball, one scooter
Movement–running, striking, throwing and catching, pushing and pulling
Purpose–to make up a team game that involves scoring of some type

Station Three

Number of participants–five to six
Organization–random
Equipment–two ropes, two wands, two yarn balls
Movement–locomotor, balance
Purpose–to make up a team game that involves moving at different levels

Station Four

Number of participants–five to six
Organization–random
Equipment–six tires
Movement–free choice
Purpose–to make up a team game that involves speed

Station Five

Number of participants–five to six
Organization–two lines
Equipment–12 poker chips
Movement–crawling
Purpose–free choice

Cues for Effective Learning

Provide opportunities for leadership/followership, creative expression, and involvement in enjoyable activity by means of creative games. Use this approach after you know your students and they know the limits required for safety and respect for self and others.

Have the class members teach each other the games they have developed if the whole class is using the same equipment. Then allow the class members to decide on the game or games they like best (for future reference).

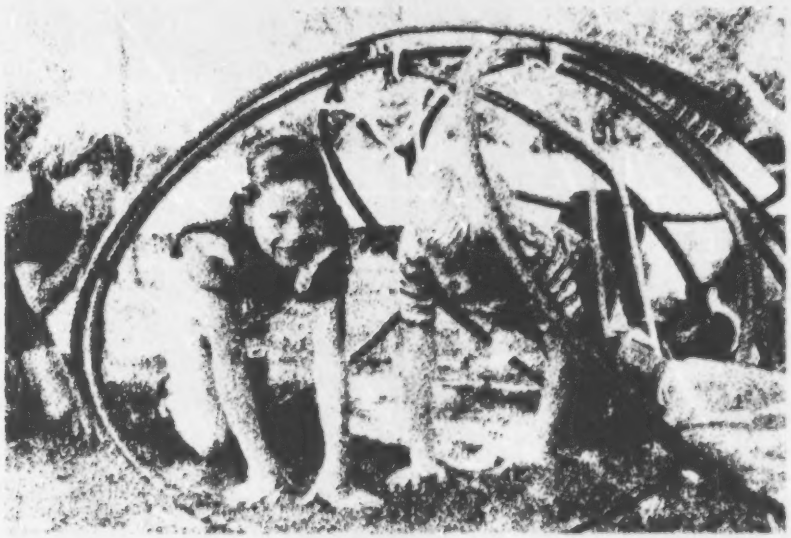
Take advantage of a teachable moment by pointing out that just as rules have to be made for games to be enjoyable, society makes similar demands on its citizens (by means of laws, taxes, traffic regulations, and so on).

Have students write up the games they created and start a file of favorite games.

Realize that the use of creative games is a unique way to introduce informal competition. Discussion of the good and bad qualities of competition would be a good follow-up to such activities.

Observation Cue

Observe the personal traits which surface during such activity. Who leads? Follows? Obeys the regulations? Tries to take advantage? Cooperates? Argues? Pouts? Encourages classmates? Congratulates the winner? Make mental notes and commend those who deserve it. Find ways to help those who are performing poorly.



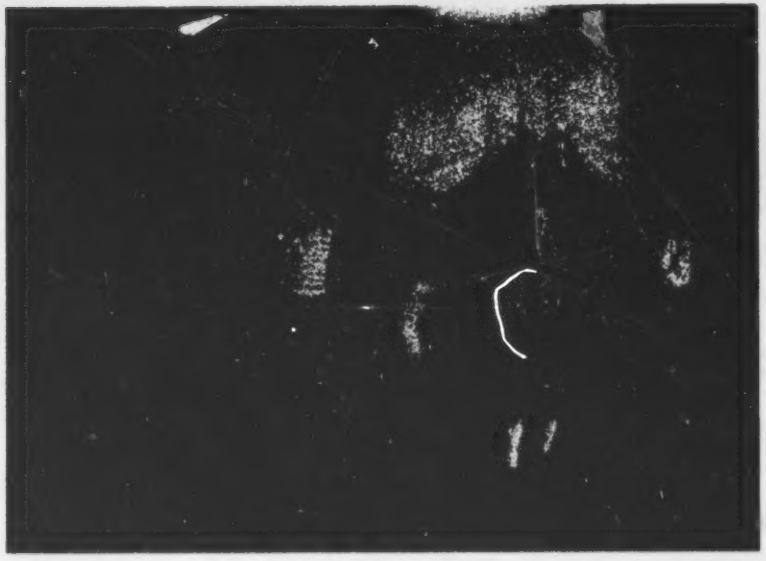
Use of a Parachute

Theme: **Movement with a Parachute**

Components: Locomotor and Nonlocomotor Movements; Physical Fitness; Grasping and Releasing; Audio Discrimination

Preparation

Provide one parachute; several yarn balls; one playground ball. Spread the parachute out and have the class members sit around it.



Narrative

Everyone, stand up and hold on to the parachute with two hands. See if you can stretch your bodies way up high and then quickly curl and pull the chute close to the ground. This time we will do it again, but we will start by having the chute as close to the ground as possible. OK. Pop the chute! Now we will stretch again and then curl without letting go. When we curl, try to pull the chute down so that you end up on the inside of it.

Hold on to the chute with your right hand. Let's stretch out away from the chute and walk around in a circle. Suppose we were fire fighters going to a fire. How would we move and how would we sound? The fire is out and we are all so happy. How should we move now? Face the chute and hold onto it with two hands again. Pretend that it is a giant rug and that we want to shake every bit of dust from it. How can we do that? Let's put some yarn balls on the chute and pretend that they are popcorn balls. How can we pop them off the chute? What else can we pretend that they are? Let's put one big rubber ball on the chute and pretend that it is a sailboat in the ocean. We will try to make a big wave to push the boat around the sea. Can we do so without losing the ball?

This time we will pretend that our chute is a huge fishing net. When your number is called, try to change places with someone else who has the same number. Do it fast—before you get caught in the net! Each time you change places, you must move in a different direction. This time, when your number is called, you will go into the center and make any balanced shape that you like. The rest of us will make a mushroom with the parachute and poke our heads into the mushroom to see your balanced shape!

Now let's stretch the parachute very tight. . . . Hold on, and let's run. . . . Oops! Wrong way! Let's turn around and walk; now hop; now skip. . . . Whoa! Let's pop the chute once . . . twice. . . . Now pop it very hard and let it go when it is as high as possible. . . . Whew!

Cues for Effective Learning

Teach students to hold on to the parachute with both hands turned down.

Emphasize the need for care of the chute and insist that no one step on it or play underneath it except when told to do so.

Call the numbers of the children as the chute is going up. This procedure is followed in games in which the children move under the chute.

Mix calming activities with exciting ones because children are stimulated by this activity.

Realize that the activity may tax the strength of the youngest children. Therefore, limit the activity sessions to an appropriate length.

Discuss why parachutes are used. Have students write paragraphs on the theme The Day My Chute Saved Me!

Observation Cue

Watch to see if all children can follow verbal directions quickly.

Movement with Use of Obstacles

Theme: **Sequences of Movements Through, Across, up and on, and over a Variety of Obstacles**

Components: Kinesthetic Awareness; Nonlocomotor Movements; Creativity; Physical Fitness

Preparation

Provide a Stegel or Lind climber. Arrange the apparatus so that one incline is attached to one end and the other incline is attached to the other end. Place the beams at varying levels.

Provide a horizontal ladder or climbing frame. Be sure that this outdoor equipment is *not* placed on a hard-top surface. If it is placed on such a surface, mats should be placed underneath the equipment.

Provide climbing ropes. Place mats under the ropes for safety.

Narrative

1. *Stegel and Lind Climber*
   a. Find a way to move up the apparatus at one level; move across it at another level; and move down the far side at still another level.
   b. Find a way to move up the apparatus so that the feet go first; move across it so that the hands lead; and move down the far side so that the head goes first.
   c. Make a sequence of three different backward movements across the apparatus.
   d. Move up the apparatus, using a twisting movement. Move across it, stretching and curling; and move down it, turning.

2. *Horizontal Ladder* (Playground Equipment)
   a. Move across the ladder so that your body is in a stretched position. Move across the ladder again, combining three different stretches to get from one side to the other.
   b. Find a way to move across the bars backwards or sideways. Begin the movement by hanging in a stretched shape and end by hanging in another stretched shape.
   c. Find a way to move from one end of the bars to the other by twisting and turning.
   d. See if you can move across the bars with your feet leading. Begin in an upright position and end in an inverted position.

3. *Hanging Rope*
   a. See if you can climb the rope, using your hands and feet.
   b. See how many different ways you can find to climb the rope.
   c. See if you can find a way to swing on the rope. Can you swing in an inverted position?
   d. See if you can stand on the bench or box with your rope. Then push off the box and land on it again.

Cues for Effective Learning

Plan to use more than one piece of large equipment so that waiting in line will be kept to a minimum.

Combine the Stegel and Lind climber with other indoor apparatus or activity if simultaneous use of indoor and outdoor stations is not feasible.

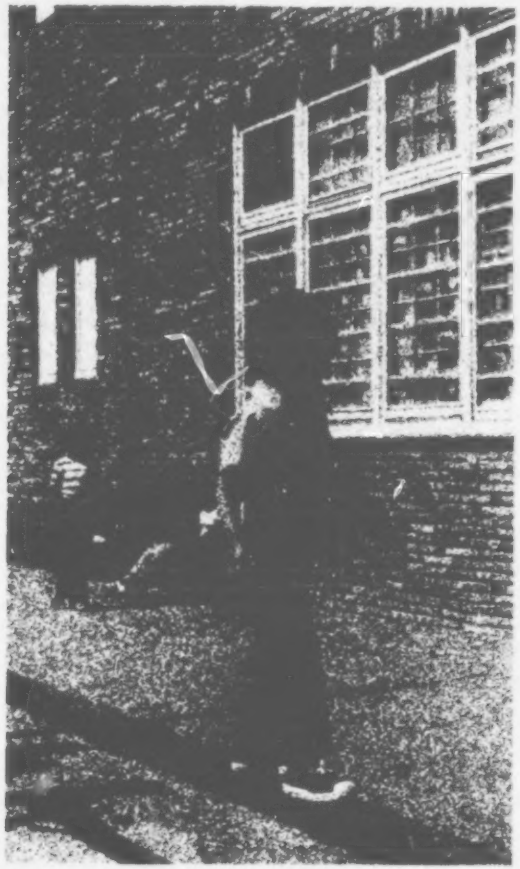
Select the students who had the most efficient climb and use them as demonstrators for the rest of the class after all the students have tried rope climbing.

Provide adequate spotters if small trampolines are used.

Encourage a slight body swing during arm crosses of horizontal ladders so that the principle of opposition can be applied.

Observation Cue

Look for students who lack sufficient arm strength to negotiate rope climbs and walks on the horizontal ladder. Encourage students to develop the needed strength by performing the strength development activities found in Chapter 4.



Dramatic Activities

Theme: **Combination of Locomotor and Nonlocomotor Movements in Dramatic Activities**

Components: Locomotor and Nonlocomotor Movements; Creative Expression; Small-Group Leadership and Followership

Preparation

Provide one hat for each student, a record player for the class, and music that suggests motorcycles. Create an environment for creativity through the use of enthusiastic role playing and comments such as: "Varoom! Here come the cyclists!" or "Watch out for the trucks!" or "Isn't this freeway beautiful?"

277

Narrative

Gibberish game. Everyone, find a space. When the music begins, move around the room as though you are on a motorcycle. Before we begin, let's put our helmets on and get on our motorcycles. Let's start the motor. Now rev it up. Listen to the music. Slowly begin to move in and out of the traffic, stopping from time to time for a stoplight. When the music stops, find a partner and pretend that both of you have just crashed into each other. You are not hurt, but you are upset that your motorcycle is ruined. Neither of you can speak English. You talk in gibberish, trying to blame each other for the accident. You have to exaggerate your body movements to help you communicate your ideas. Oh well! It was all a game, and no one is hurt. No motorcycles. Let's go on to the next activity!

Hat game. Everyone, choose whatever hat you like, find a space, and sit down. When the music begins, move around in your space and in the general space as though you are the character whose hat you are wearing. First, move around in slow motion. Then move around quickly. Everyone, place your hat on the floor and go find a new hat. Pretend that you are in a department store trying on hats. You think that no one is looking, so you put on the hat and pretend that you are the character whose hat you are wearing. Oops! Here comes someone. Quickly, take the hat off and put it on the floor again. Now find a new hat, and we will do the same thing. Which hat do you like best? Stand next to it.

Joining in. Let's create three to four scenes in which we begin with one person acting and moving about and eventually wind up with everyong joining in. We will break into groups of six to eight persons. Each group should select a leader, who will decide what the idea for the scene will be. No one will be told what the scene is. The leader begins by acting out a part. As soon as anyone else in the group recognizes what the scene is, that person should become another character or a prop that fits into the scene.

Cues for Effective Learning

Involve students in gibberish activity to provide enjoyable experiences and encourage exaggerated body movement to express an idea.

278

Take advantage of a teachable moment and discuss safety precautions necessary when using a real motorcycle.

Set up an imaginary road map and have students follow the arrows, stop signs, yellow lines, and so on.

Avoid allowing the students to become overstimulated. Introduce an idea, experiment with it briefly, and then move on to another challenge.

Consider having students "ride their motorbikes" when going to lunch or have them take the afternoon bus.

Discuss why people argue and how they can settle disagreements acceptably.

Have students bring old hats from home or use the hat they made in art class when the hat game is to be played.

Use role playing in settings with which children are familiar to precipitate imaginative ideas. Provide time for such involvement.

Watch the patterns of movement that students select. If the patterns are redundant or consistently easy or bland, suggest more challenging ones. If the children always walk, for example, encourage them to skip; or add a personality characteristic, such as being a horse-riding Westerner.

Have a list of suggested scenes in your mind when playing in case members of the class need help in getting started: a night at a pizza parlor (The cook is mixing and rolling pizzas; waiters or waitresses are serving patrons; members of a family are asking for service; the juke box is playing; and teenagers are dancing); an evening at the ice follies (The chorus line is skating; novelty skaters, spotlight operators, musicians, and the conductor, soloists, ticket sellers, and concessionaires are carrying out their duties); a trip to the zoo (Various animals move about; the keepers are caring for the animals; and vendors are selling peanuts and balloons).

Observation Cue

Look for very creative students. Allow them opportunities to star or direct various dramatic activities. Encourage the less creative students by means of active reinforcement when they make a contribution.

Singing Games

Theme: **Use of Creative Movement in Traditional and Nontraditional Singing Games**

Components: Creative Expression; Locomotor and Nonlocomotor Movements; Body Image

Preparation

Provide one hoop or rope per child for the song "Here We Go 'Round the Mulberry Bush."

281

Narrative

Today, we are going to act out some songs! How many of you know "Shoo Fly"? Let's sing it. . . . Let's sing it again. The words are:

Verse: I feel, I feel, I feel like the morning star.
I feel, I feel, I feel like the morning star.

Chorus: Shoo fly, don't bother me.
Shoo fly, don't bother me.
Shoo fly, don't bother me.
For I belong to *somebody* (name of person).

Now that we know the song, let's act it out! While we sing the first verse, we will skip all around, into and out of all the spaces, until we sing the line "I belong to *somebody*." When we sing that line, each of you find a partner and sit down together. Then, when we sing the verse, each set of partners will move as you feel. We can move as though we all feel the same or as though we feel different. Once we start the chorus again, we will start skipping. When we get to the "I belong" line, we will find a new partner and feel different. Any questions? OK. Let's act out. "Shoo fly . . ."

Everyone, make one large circle and face the center. Sit down. Let's sing "Looby Loo." The words are as follows:

Chorus: Here we go, Looby Loo; here we go, Looby light.
Here we go, Looby Loo, all on a Saturday night.

Verse: You put your (various parts of one's anatomy) in; you put your _____ out; you put your _____ in and shake it all about (use right hand, left hand, right foot, left foot, elbows, knees, right side, left side, whole self, and so on).

During the singing of the chorus, you may stand and move in any way you want within your space. But once you decide on a way to move, move that way for the whole chorus. When we sing the verse, put the part of the body named into the circle, out of the circle, and into the circle again. Shake it at any level you like and then get ready to move during the singing of the chorus.

282

Now everyone, get a hoop or a length of rope and put it into a small circle. Sit down in the inside of your circle. We're going to do "Here We Go 'Round the Mulberry Bush," and I want you to think of your hoop or circle as your own bush. Each time we sing the chorus, move around your bush in any way you want. During the verses you should perform the actions called for and somehow use your hoop. For instance, we could pretend that we are singing the verses in the olden days, before electricity. You might have to be the machine or crank the machine! Or we could pretend that we are really cool–up-to-date–in the era of automation. How can you move to the verses and be truly modern? OK. Let's review the words of the song and then sing in the old style for a few verses and then in the modern style for the rest of the verses. Can you sing the verses and pretend you are angry? Very tired? Happy? In a hurry? *Great!*

Cues for Effective Learning

Note that singing games makes exercise enjoyable.
Discuss many different ways students might "feel" before performing the activity (for example: like a kangaroo, like a silly goose, and so on).
Speak an idea aloud or write it on the chalkboard if you want the students to do the same things.
Have students form groups of three if some students lack partners.
In "Looby Loo" have the students shake their bodies vigorously.
Encourage exaggerated movement and flowing technique so that the pantomime activity is surpassed by creative dance movements.
Consider using "Hokey Pokey" as an alternate to "Looby Loo."
Teach this theme as a whole day's activity or use each part of it separately.
Teach these words:

Chorus: Here we go 'round the mulberry bush,
The mulberry bush, the mulberry bush.
Here we go 'round the mulberry bush,
So early in the morning.

Verses:
1. This is the way we wash out clothes,
Wash our clothes, wash our clothes.
This is the way we wash our clothes,
So early Monday morning.
2. . . . iron our clothes,
. . . so early Tuesday morning.
3. . . . mend our clothes,
. . . so early Wednesday morning.
4. . . . sweep our floor,
. . . so early Thursday morning.
5. . . . scrub our floor,
. . . so early Friday morning.
6. . . . make a cake,
. . . so early Saturday morning.
7. . . . move with our family,
. . . so early Sunday morning.

Teach the days of the week while being involved in enjoyable movement to make concomitant learning possible.

Pathways of Movement

Theme: **Use of Various Pathways of Movement**

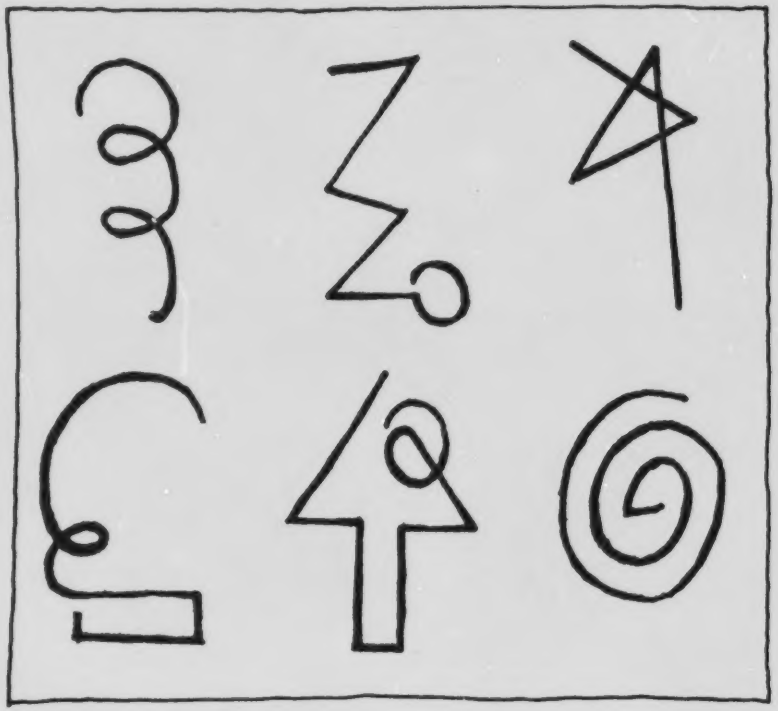
Components: Locomotor Skills; Kinesthetic and Spatial Awareness; Visual Discrimination; Laterality

Preparation

Provide each group with butcher paper or newspaper, paints, magic markers, or crayons.

Perform this activity indoors or in a place where the finished drawings can be easily displayed.

Have a sample pattern to show the class if needed.



Narrative

Today, we are going to have fun! Each group of three or four of you is going to design a secret pattern, and then we are going to move to what we see! Now each group of three or four, get some paper and some markers. Spread out all over the room. Each one of you, put a secret design on your group's sheet of paper. Write as large as possible. You can draw a circle; an angle or series of angles; a jagged, straight, or curved line or series of lines; or a combination of any design you want. The patterns can cross over one another or be quite separate. When you are finished, bring your design to me; and I will keep it a secret until all of the drawings are in. Once they are in, I will mix them up and hang them on the board. Then each group will try to move through the design it has created, and we will try to guess which drawing is its. OK. Draw your designs.

Now I'll hang them up, and all of you will rehearse what movements you will make to interpret your design. OK. Let's have group one go first. Show us your design, and we will try to guess which drawing you represent. We won't tell until every group has performed. Then we will guess them all. Concentrate on moving just like your design. Concentrate while your classmates perform so that you can pick out their designs.

Now let's move through every design in the class. Use different locomotor movements and different levels each time you change directions.

OK. Now let's play follow-the-leader through each of the designs. A different member of the group leads each time you change designs.

Cues for Effective Learning

Have students move to pathways reflected in designs to help in symbol and concept discrimination, laterality, and special awareness. The students will have to visualize the directions from their own perceptions; move right, left, forward, backward, or zigzag in response to visual or auditory cues; and travel a distance that they feel is proportionately correct. Assist the students by offering gentle verbal cues if they should turn the wrong way or fail to complete the suggested pathway.

Encourage students to stretch their imaginations and explore various kinds of movements at different levels to make the activity a creative effort.

Consider the use of jump ropes to outline the designs if paper and paints are unavailable.

Use electronic background music to stimulate the students while they are sketching and to encourage rhythmic movements while they are performing.

Have students move individually or in a group as they demonstrate. If they move as a group, consider having them replicate their own designs over and over to create a working machine.

Observation Cue

Make the game competitive, awarding points to the group that can guess the most, the group that exhibits the most creative performance, and so on.

Rhythmic Patterns

Theme: **Combination of Locomotor and Nonlocomotor Movements in Rhythmic Patterns**

Components: Locomotor and Nonlocomotor Movements; Kinesthetic Awareness; Laterality; Directionality; Creative Expression; Group Cooperation; Auditory Discrimination

Preparation

Have students bring in appropriate objects or pictures of objects (for example, bottle openers, clothespins, scissors).

Provide one drum and one drumbeater.

Display the objects or pictures so that all members of the class can see them.

Narrative

Everyone, get into groups of two or three. Choose any object that you and your partner would like to be and make the shape of that object with your bodies. Once you have made the shape of the object, see if you can move within your own space as though you were that object. Let's do so again, but try to act in response to the drumbeat. Take six counts to get into your shape and 12 counts to move. Let's do it again, and be another object. This time we will get into the shape of our object in six counts and then move across the floor for 12 counts. Now let's combine the two patterns. We will make the shape of the first object in six counts, move for 12 counts, take six counts for transition, six more counts to get into our new shape, and 12 counts to move across the floor.

Does anyone know the emergency telephone number of the fire department? Let's take that number and, within our spaces, make up a sequence of movements to move to that number. If the telephone number is, for example, 449-5252, let's clap our hands four times, stretch our arms over our heads for four counts, jump up and down for nine counts, move to a low level for five counts, rest for two counts, stretch our arms over our heads for five counts, and clap for two counts. First, let's practice. Then let's break up into groups of three or four and make up patterns of movement in accordance with the telephone number given so that you can perform as a group. Try to vary your levels and combine nonlocomotor movements with locomotor movements. *Great!*

Now use your own telephone number. Let's guess what it is!

Cues for Effective Learning

Plan activities centered on this lesson. Have students talk about the items or pictures they have brought from home and determine their uses. Have them learn to spell the names of the items they have presented. Have the students make up a mystery centering on the items brought from home and write about it or dramatize it for their classmates.

Maintain a regular drum rhythm so that students can become adjusted to it and move with assurance and poise.

291

292

Words, Colors, and Sounds

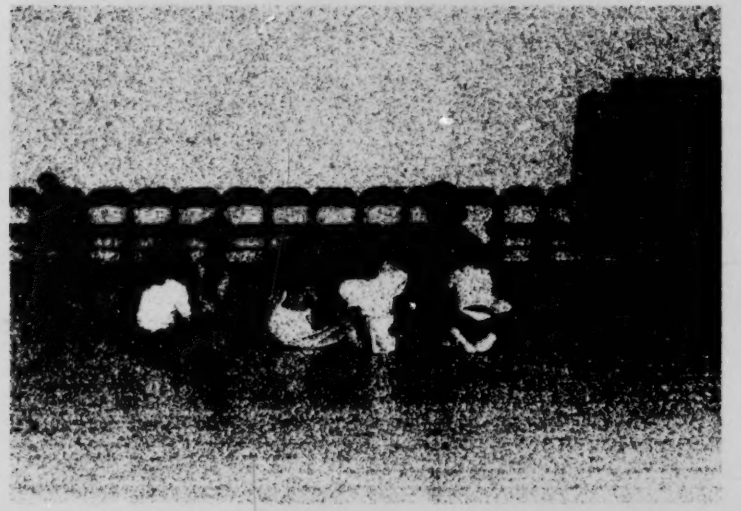
Theme: **Movement in Response to Words, Colors, and Sounds**

Components: Auditory and Visual Discrimination; Kinesthetic Awareness

Preparation

Prepare flash cards, using a variety of movement words starting with the same letters.

Provide crayons and paper for each child; a record player and the recording of Walt Disney's "Haunted House"; and a tape recorder, tape, and microphone for recording sounds in a park. *Note:* If a park is not located nearby, have available a recording of sounds that might be heard in a park. Many recordings of sound effects are available for purchase.



Narrative

Everyone, find your own personal space. As soon as you see a card with an *s* word on it, or hear me say an *s* word, do what that word says. (Suggested words include *slither, skid, shake, scratch, slip, shiver, sneak, slide, spin,* and *skate.*)

Each of you, get a crayon that is your favorite color and a piece of paper. Think of as many things as you can that are always that color. Draw a picture of one of those things. After everyone has drawn a picture, we will hang the pictures and move in the way in which the picture and color make us feel.

Let's go for a walk to the park. While we are walking, let's keep our ears open for different kinds of sounds that we can record. When we get back to school, we will play the tape and move to the sounds. We can even make up a story about the sounds. Some things that we might listen for are the sounds made by animals and insects; the sirens of fire engines; leaves crunching under our feet; automobiles rushing past us; the splash of water in water fountains; children laughing; and perhaps even a band playing.

Let's listen to a Halloween record. You are going to hear sounds of things you hear on Halloween. When you hear a sound you recognize, move as though you are the person or thing making that sound.

Do you know of things that make sounds having a constant rhythm? Some of the sounds are a heartbeat, a watch ticking, a horse galloping, coffee perking, and so on. Let's think of other sounds. Now clap the pattern you hear. Now move your body in some way to that same rhythmic pattern. Let's try our heartbeat; a watch ticking; and so on.

Cues for Effective Learning

Realize that this lesson will help students to develop not only auditory discrimination skills but also sight vocabulary skills. Moving to sounds in conjunction with visual cues will help students learn to discriminate among various word meanings and spellings.

Note that mixing *s* words with words not starting with *s* will help the teacher evaluate the concentration, sense of letter awareness, and visual and auditory perceptions of their students.

Substitute other words and letters as the key words (for example, have a *t* day for tapping, tripping, tugging, tackling, trudging, tramping, tickling, turning, twisting, and traveling).

Teach this theme in the different sessions.

Have the students list the items heard on the Walt Disney recording of the "Haunted House," develop flash cards, and then perform the items heard.

Have students create a dance to accompany the sounds of the "Haunted House" recording and have them spell the names of what they (the students) have become.

Observation Cue

Watch for student responses to the various words, sounds, and colors. Use their responses as evidence of skills in visual and auditory discrimination.

Movement Through Space

Theme: **Movement Through Space with Emphasis on the Use of Various Parts of the Body**

Components: Body Image; Kinesthetic Awareness; Creativity; Locomotor and Nonlocomotor Movements

Preparation

Obtain 2/4 or 4/4 music conducive to shaking movements and marionettes (for example, include "Shake, Rattle, and Roll"; "The Rubber Band Man"; "The Children's March," from *The King and I;* and "The Entertainer," from *The Sting.*

Provide two rubber band ropes and a record player.

Make a rubber band maze before class or plan to have several students hold parts of the rubber bands at various levels to make a maze for their classmates.

297

Narrative

Everyone, find a way to move into and out of the spaces so that you lead with your elbow. Can you do it at a high level? A low level? This time, let's lead with our noses, moving both low to the ground and high in the air. Let's lead with our seats. What other parts of our body can we lead with? Try one! Try another! Now try moving about the room so that your hands are higher than any other part of your body. Can you move so that your knees are higher than anything else? Let's try to move so that our stomachs are high in the air. Let's keep everything else low.

While you are in your own space, try shaking your fingers and wiggling your toes. Shake your elbows and feet at the same time. Try shaking three different parts of the body at the same time. Now shake all over. Walk around the room, shaking now one part of your body; now another; and another. Shake all three parts at once. Walk and shake your whole body. Shake your whole body to the beat of the music. When the music stops, freeze except for one part of your body. Keep shaking that part of your body until the music starts; then begin shaking all over again.

Pretend that you are a marionette and that you have strings attached to the different parts of your body. Move as though someone is pulling your strings. Try dancing to the music as though you were a marionette.

Let's pretend that you have just walked on some freshly laid tar. First you get a foot stuck and you try to pull it away. Then you get another part of your body stuck and still another. You can pull away a little bit, but you are still stuck. As you get one part of your body free, another part gets stuck.

Let's all move through our rubber band maze. Move in and out of the different shapes. Change your levels so that you lead with a different part of the body every time you go through a new shape.

Cues for Effective Learning

Review the various parts of the body with the students before they begin this activity.

Increase the lesson's difficulty and add laterality by asking students to lead with their right knee or left knee, right shoulder or left shoulder, and so on.

298

Call out the strings that are being pulled during the marionette section of the theme. Call them out faster and faster and in combinations to challenge the students.

Teach students to make rubber band mazes and emphasize that the students should always maintain control of the part of the rubber band they are holding or standing on.

Observation Cue

Use participation in this theme as an opportunity to evaluate how much the students know about the parts of the body. Identify students who have obvious difficulty giving an immediate response and work with them on activities related to body image found in Chapter 4.

299

300

Changing Relationships

Theme: **Changing Relationships of Parts of the Body**

Components: Self-Image; Nonlocomotor Movements; Creative Expression; Awareness of Parts of the Body; Visual Discrimination

Preparation

Give the students an opportunity, before the lesson is begun, to work with clay so that they become familiar with its consistency and other qualities.

Use music with a flowing quality for the dancing part of this theme. (Any musical selection from *Jonathan Livingston Seagull,* by Neil Diamond, is recommended.)

Provide a long area for shadow play by using an existing wall that receives the sun or creating an area by the use of unshaded lamps.

Narrative

Everyone, find a partner. Let's pretend that some of you are sculptors and some of you are clay. Those who are clay should curl up and become little balls. The sculptors are going to make beautiful statues of you. Gently, let's have the sculptors begin making a shape out of the clay. Whichever way the sculptors place the clay, the clay must stay there. From time to time the sculptors should step back and look at their creations to see what changes need to be made. Let's have all the sculptors sit down together and rest from their handwork. While they are resting, let's pretend that someone has come by with some magic powder and dusted all of the statues with it. The magic powder has made the statues come to life. Quietly, while the sculptors are resting, let's have the statues dance around the room as though they are now alive. When they hear the music, they should begin moving in; and when it stops, they should quickly return to their spaces and to the shapes the sculptors left them in. Now let's reverse the procedure. Those who were clay will become the sculptors and vice versa.

Let's do some shadow play. Everyone, stand next to the wall so that you can see your shadow. Stand still and make your shadow as large as you can. Can you move to make it even larger? Stand still and make it as small as you can. Can you move and make it even smaller? Using your hands only, can you make the shadow of a letter on the wall? Can you make another letter, using your whole body? Make one animal shape with one hand and another with the other hand. Have the two animals talk to each other, play with each other, and be angry. Can you do the same thing with a partner? Each of you should make the shape of an animal with your body. Now both of you should make the shape of a letter with your body. Look at only the shadows. Can you guess what letters your neighbor's shadows are?

Can you make one part of your body higher than all the rest? Can you make the matching part of your body lower than any other parts? Can you make two matching body parts high and two other matching parts low? What was the hardest thing to make in shadows? Letters? Animals? Anything else? Why is it hard to make letters? OK. Let's all run until you hear me cry out *Freeze!* Then

make yourself into a monster statue. When I clap my hands, run toward me. When I yell *Freeze!* the second time, stop, breathe deeply ten times, and walk into the building for your next activity.

Cues for Effective Learning

Encourage students to work on symmetrical and asymmetrical sculptures.

Encourage students who are sculpting to mold each finger, ear, eye, and so on.

Have one sculptor work with more than one student and make a group of statues.

Realize that students who have perceptual difficulty will have trouble doing shadow work. Encourage students to help one another perceive the correct form and dimensions.

Let students who are particularly talented at making animal shadows create a dramatic presentation for their classmates.

Give verbal cues ("Reverse your fingers" or "Use your right hand") to students having difficulty in visual discrimination.

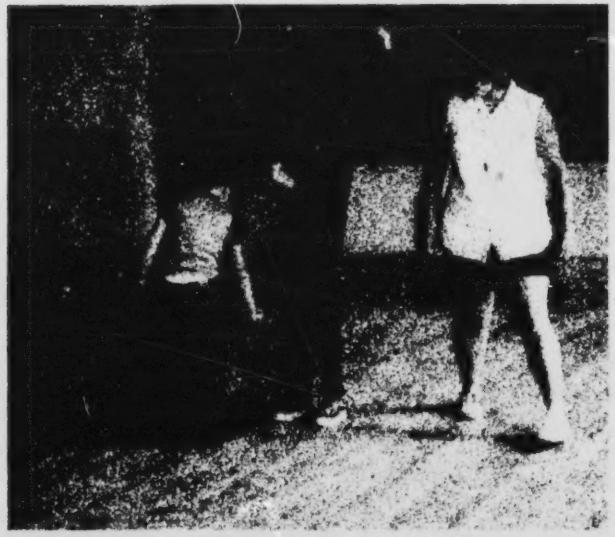
Reinforce learning by reviewing the tasks accomplished at the end of the class.

Give students opportunities for vigorous activities before going into class so that they will release any pent-up energy they may have and will feel relaxed when they resume classwork.

Observation Cues

Look for student cooperation and creativity in these quiet activities.

Provide opportunities for students having difficulty with visual discrimination to review the material on perceptual motor activities in Chapter 4, particularly the tasks assigned.



Movement While Blindfolded

Theme: **Movement While Blindfolded in Relation to Objects and to a Partner**

Components: Tactile Discrimination; Auditory Discrimination; New Games

Preparation

Provide a blindfold for every child and 75 to 100 beanbags, small objects, or number cards.

Use a hazard-free area far from classrooms.

Narrative

Cows and Ducks. We are going to play a game called Cows and Ducks. This half of the class will be ducks, and that half will be cows. Remember to which half you belong. Everyone, scatter and find a place to sit down. Put on your blindfold. When you hear the word *Go!* everyone, without peeking, should try to find your own group of animals. You have to do so by listening to the sounds that your own group makes. The cows will say *moo!* and the ducks will say *quack!* The first team that gets together wins.

Bump and Stick. This game is called Bump and Stick. Everyone, find a space and put on your blindfold. On the signal *Go!* begin moving around the room, trying not to touch anyone. If you touch anyone or bump into anyone, you must stick to that person where you first touched. Then the two of you will move around the room, trying to find others to stick to. Eventually, everyone will be stuck to someone else. Remember that when you are by yourself, you should avoid touching others. Once you are stuck to someone, you should try to find others to stick to.

Trust Walk. Let's play the game Trust Walk. Everyone, find a partner and sit down. One person will put on a blindfold, and the other will be the leader. Several beanbags have been placed around the room. On the signal *Go!* the leaders will guide their partners to those beanbags. The leaders may not touch their partners; they may guide by verbal cues only. The blindfolded partner is to collect as many beanbags as possible before the signal is given to stop. At the end of the game, the couple with the most beanbags wins.

Cues for Effective Learning

Be sure that all of the "cows" and "ducks" are thoroughly mingled before starting the game Cows and Ducks.

Remind students to make only their own animal sounds and no others so that they can find one another with dispatch.

Play Cows and Ducks in an area well away from the classrooms so that the noise will not distract others.

Assume responsibility for the safety of the students because they are blindfolded for these activities. Do not allow them to wander too far from the others or get into danger.

Encourage students serving as leaders in the Trust Walk to use the correct cues "right and left" instead of "the other way" and so on.

Give point values to colored beanbags and have the students compute their scores once the game is completed.

Observation Cue

Watch for students who have difficulty with auditory discrimination and refer them to the activities described in Chapter 4.

Changes in Body Position: Small Apparatus

Theme: **Changes in Body Position While Working with Small Apparatus**

Components: Spatial Awareness; Balance; Kinesthetic Awareness; Locomotor and Nonlocomotor Movements

Preparation

Obtain six straws for every child; one comic book per child; music; and a record player. (Use 4/4 time music. Consider using the musical piece "The Entertainer" from the motion picture *The Sting.*)

Narrative

Everyone, get six straws and find a space in which to sit down. Make any picture you like with your straws. When I start the music, dance around your straws and then dance around to look at the other students' straws. Don't step on anyone's creations. Now everyone, make two triangles out of your straws. Find out in how many ways you can balance while putting different parts of your body inside the triangles. Everyone, wiggle as you walk around your triangles. How would you bellyache-walk around them? Can you itch-walk around them? Find a partner and make a giant triangle out of your straws. See if both of you can find a way to balance inside the triangle. Can you make a balanced shape, touching each other so that your bodies are on the outside of the triangle? When the music begins, play follow-the-leader, dancing to the music around, over, and in your triangles.

Everyone, take two straws and see if you can make propellers out of them. Can you move the straws, shifting them in your fingers? How many different ways can you find to pick up your straws? Can you pick them up with your feet? Your elbows? Try balancing your straws on a finger. Can you balance them on your thigh? On your elbow? Try balancing them on another part of your body. Try one more part.

Everyone, get a comic book and find a space in which to sit down. See how many different, funny ways you can find to read your comic book. Can you read it in a push-up position? Lying on your back? On your stomach? How else? Find any picture you like in your book and act out the picture in slow motion. Find your favorite character in the book and act out that character. See if you can read your comic book, changing your body position four different times. We will start low and change to a high position; then we will move to an even higher position and end at a low level. We will do it to music, and we will change after every fourth measure.

(When the music ends, the teacher gives final directions.) OK! You were really good. Now stack your comic books in the box and put your straws and their wrappers in the trash can. Quickly and quietly get ready to go back to class.

Cues for Effective Learning

Review geometric shapes before going to physical education. Give students ample time to make many shapes and name them before moving into the lesson.

Play the music ahead of the actual participation so that students can refine their thinking about the actions they will employ to characterize a selected hero or heroine.

Reinforce creative activity by having others in the class stop and watch those engaged in descriptive movement of high quality.

Discuss the principle of balance so that students relate the triangular shape to the wide base needed for successful activities in balancing.

Discuss why other bases for balance are less successful.

Observation Cue

Use this lesson to evaluate students on balance and cooperation. Caution students who are distracted by the straws or comic books to concentrate on the lesson and follow the directions given by the teacher.

Changes in Body Position: Any Apparatus

Theme: **Change of Body Positions While Working with a Partner or in a Small Group and Using Some Type of Apparatus**

Components: Muscular Endurance; Balance; Locomotor Movements; Visual and Auditory Discrimination

Preparation

Provide one tug-of-war rope for every two students.

Provide one hoop for every two students.

Provide several cardboard boxes, ropes, chairs, and tires for use as mazes. Show students pictures of mazes and have them solve maze puzzles. Point out the interesting variations in mazes: straight, angular, circular, and so on. Discuss the purpose of mazes in laboratory experiments with mice.

Allot one tire for every two students. Make sure the tires are clean and dry.

Narrative

Tug-of-war ropes. Everyone, find a partner and get a tug-of-war rope for both of you. Find out in how many different ways you can hold onto the rope and pull against your partner. Try facing your partner and pulling with two hands. Try pulling with one hand. Turn your backs to each other and find ways to pull against each other. Pull against each other so that you are balanced on three different parts of the body. See if you can find a way to pull so that a foot or feet are in the loop. Turn your side to your partner and find a way to pull against each other.

Hoop activities. Everyone, find a partner and get one hoop for the two of you. One partner should hold the hoop low and parallel to the ground. The other partner should try to find as many ways as possible to go under and over the hoop. Try going under and over, moving in a backward direction. Try doing so when leading with your feet. Have your partner gradually raise the hoop so that it is easier to get under but harder to get over. Change the position of the hoop so that it is perpendicular to the ground. Hold the hoop low at first and see how many different ways your partner can find to go through it. Gradually, raise the hoop so that it is more difficult for your partner to go through it.

Mazes. Everyone, get into groups of four to five persons. Using hoops, ropes, boxes, and chairs, construct a maze for your own group. After the maze has been constructed, you will take turns playing follow-the-leader through the maze. The first leader may move in any way that he or she likes. The second leader must move through the maze in a backward direction. The third person must go through the maze while changing levels and directions. The last two leaders must go through while combining various locomotor movements.

Tires. Everyone, find a partner and get one tire for both of you. Place the tire on the ground and hold onto your partner's hands. See if you can make your partner step on the tire. This is to see which of you is stronger. Now one partner should find a way to get into the tire, and the other partner should see if you can roll the tire while your partner is in it. Place your tire flat on the floor

again. See in how many different ways you can play tug-of-war with it. Now try rolling the tire back and forth to each other. See how many different ways you can find to roll it. As the tire comes toward you, see if you can get over it without making it fall over.

Cues for Effective Learning

Have students choose partners of equal size when engaged in contests of strength.

Let students demonstrate for another and try each other's techniques after they have had opportunities to explore.

Emphasize the importance of steady, even pulls. Do not permit jerky movements.

Insist that no one let go of the ropes during the pulling contests.

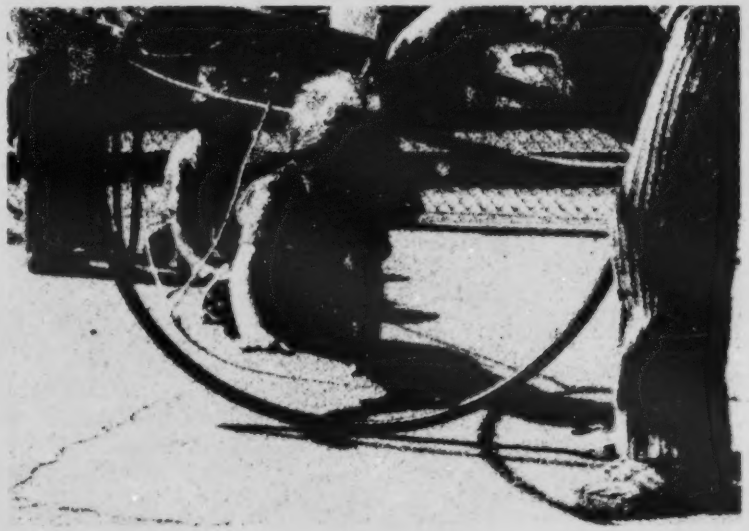
Encourage students to move carefully so that they do not touch the hoops when they are going under and over them.

Have students make the mazes so that there is a variety of levels and shapes. The students may tie the ropes to the hoops and chairs to make a number of interesting patterns. They may use their imagination in stacking and balancing boxes and tires to create obstacles.

Allow ample time for the students to work out their creations. They enjoy constructing mazes and will produce amazing things if given an opportunity to explore.

Provide smaller tires for students who cannot control the larger ones.

Be sure that students have adequate space to move their tires without bumping into each other.



Use of Ping-Pong Ball

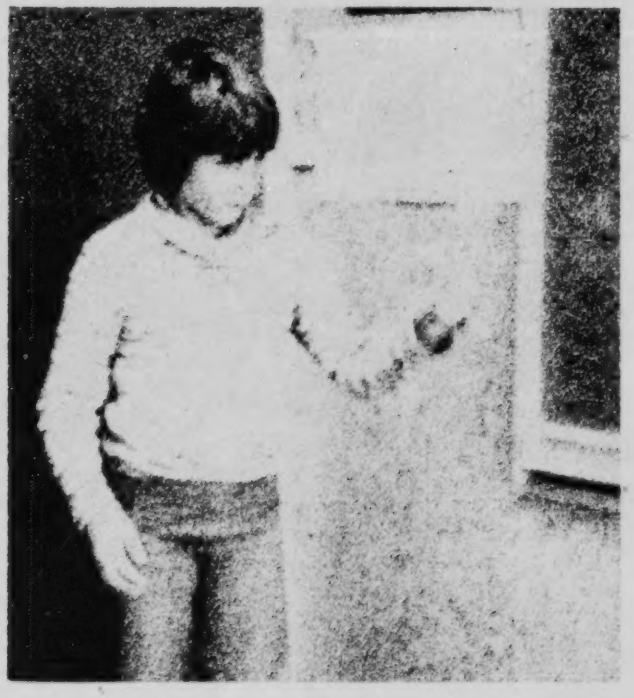
Theme: **Sequencing, Throwing, Catching, Striking, and Rolling a Ping-Pong Ball**

Components: Perceptual Motor Skills–Manipulative, Fine Motor, Kinesthetic Awareness

Preparation

Provide one Ping-Pong ball per student and a record player. Select popular music with a steady beat to use during the lesson.

Teach students about the fragile qualities of a Ping-Pong ball and encourage the students to be careful but to have a good time. Ask the students to discuss other fragile things they have observed.



Narrative

Within your own space see if you can bounce a Ping-Pong ball with your fingers. Can you bounce it with just one finger? Try changing from finger to finger. Can you hold the ball between two fingers of the same hand? Can you move the ball to two different fingers of the other hand? Try holding the ball between two fingers of each hand. Try bouncing the ball and catching it with any two fingers. See in how many different ways you can bounce the ball. Now I am going to play music. Move around the room and bounce the ball with your hand. Keep your eyes closed while doing so.

See if you can toss your ball high into the air and catch it with one hand. Try doing a trick before you catch the ball. See if you can toss the ball up and let it bounce once before you catch it. Do so again and see how many bounces you can let the ball take so that it does not come to a stop before you catch it. Try tossing the ball into the air, letting it bounce once, and then hitting it straight up with the palm of your hand. See in how many different ways you can combine a toss, bounce, hit, and catch.

Toss the ball up with your hand. Let it bounce once and then try to kick it up into the air again and catch it with your hands. Can you move the ball around the room by using only your feet? Try moving the ball around the room with your feet while the music plays. When the music stops, trap the ball with any part of your body except your hands and arms. Be careful not to crush "Mister Pong."

See if you can perform these activities in the order given:

1. Bounce the ball twice; then catch it. Do one jumping jack while holding the ball gently. Bounce the ball three times; then sit on the floor with your arms and legs crossed and show a big, big smile.
2. Toss the ball up and catch it after it bounces three times. Hold it gently while you fall down; then stand up two times. Do two sit-ups; sneeze; and then stand up while holding the Ping-Pong ball on your nose and looking as though you are disgusted.

Now make up your own sequence. Include some throwing, catching, and striking movements. Use at least two different facial expressions in your sequence. Can you invent an idea that is truly different? Try letting your Ping-Pong ball become anything but a Ping-Pong ball (for example, a bump on the head, a bowling ball, a bubble—anything but an Adam's apple). Show and tell three friends what your invention is.

Now see in how many ways you can roll your Ping-Pong ball on the floor. Try rolling it with different parts of the body. Can you roll the ball around your face? Roll it up and down your arm. Can you place the ball on your shoulder and let it roll by itself over your upper arm and lower arm to your hand? Let the ball roll from your knee down your shin to your foot. Well, that's a lot to do with Ping-Pong balls. Let's put them away carefully so that we can play with them again some day.

Cues for Effective Learning

Use Ping-Pong balls as small pieces of apparatus for exploration of movement to create a new dimension. Students are compelled to use fine motor skills and intense concentration to control the small, fragile Ping-Pong ball.

Challenge both visual and auditory tracking by the use of Ping-Pong balls.

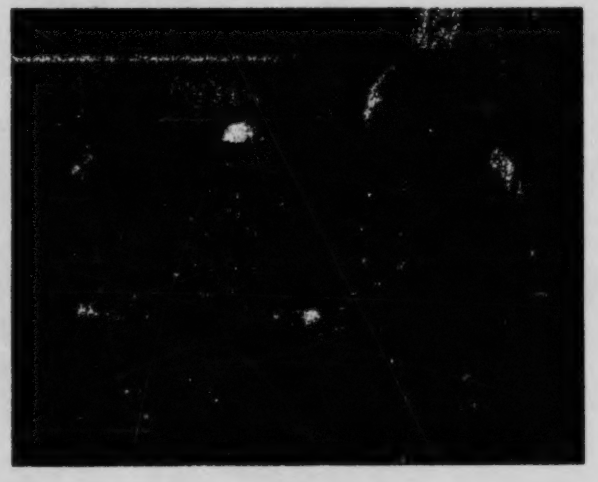
Stimulate kinesthetic awareness by applying body movements as well as manipulating Ping-Pong balls. Student must cope with various feelings and sensations.

Aid the development of the small muscles of the hand and wrist so essential to the control of the writing hand by including one-finger and two-finger drills.

Allow students to respond to planned tasks until they are comfortable and successful. Then ask the students to create sequences of their own. Success breeds daring and poise.

Observation Cue

Watch for students who have severe difficulties in this activity. Refer them to the school nurse for an eye examination. If it is evident that the students are generally not proficient in ocular pursuit, the teacher may postpone this activity.



Movement Under Stress

Theme: **Movement of the Body Under Control While Enduring Stress**

Components: Kinesthetic Awareness; Balance; Response to Stress; Locomotor Movements

Preparation

Provide one-half cup of water for each child.
Use disposable, nonbreakable cups.
Make available several towels and an additional supply of water.
Use a record player and music at 4/4 time during parts of the lesson.

Narrative

Each of you, get one cup of water and find you own space in which to sit down. Don't spill any of the water! Hold the cup above your head. Now put the cup to the right. Now put it down in front of you on the floor. Don't spill it!

When the music begins, get up and exercise around and over your cup of water. Be careful! Don't knock it over! Now pick up your cup and keep exercising. If you spill water, get a towel and mop up! Then get some more water–just half a cup from the fountain. Come right back because we have many exciting things to do!

Stop exercising and begin moving around the room. Hold your cup carefully. Put it over your head! Try to walk quickly; slowly. Put the cup to your side. Sit down. Stand up! Change the position of your cup; the level of your body. . . . *Freeze!* Can you lie down holding your cup and crawl on your back? Try it! Now get up and walk all about, changing the cup from one hand to the other. Now try changing hands behind your back. Careful! Don't spill a drop! Now stop. Can you make a circle in the air with your cup? Can you make another kind of circle? Now spell out the letters of your name in the air with your cup.

OK! Put your cup of water on the floor and lie down beside it. Relax. Close your eyes and breathe deeply. Were you afraid that you would spill your water? Did you have to walk in a strange way to keep from spilling it? Are your muscles tight? Well, *relax*. Roll your head, ease your shoulders, and let your arms and legs flop. Now roll onto your side and look at your cup.

In a minute I want you to cover the cup with your body so that no one can see it. But don't knock it over! OK. Do it. . . . Now pretend that you are a flower and that you are opening your petals very slowly . . . very slowly. Now! There you are! A beautiful flower in the sun. Oh! The sun is going down and you, the flower, must close your petals for the night. Slowly . . . slowly . . . return to the closed position. Good! Not much water spilled!

Now get a partner, pick up your cups, and find as many ways as possible to move the cup back and forth between you. Careful!

See if you and your partner can:

1. Do four different things with the cups over and over.
2. Mirror your movements. Take turns being the leader.
3. Make up a game, using the cups of water.

Now let's see if you can be a dramatic actor. Put your cup in front of you and pretend that:

1. You are a very old person and can barely move because your body aches. But there is in front of you a *magic potion.* If you drink it, you will be young again! Drink it and be young! . . . Oh, oh. . . . The magic is wearing off, and you are getting o . . . l . . . d. . . . (An alternative would be: What's this? The wrong potion? You are turning into a monster! Oh, woe is me! Oh, woe is me!)
2. You are a witch. That cup is your kettle. Mix up a special brew for your supper. What are you putting into that pot? (A fiendish laugh is heard.)
3. Your cup is full of *poison!* You don't know it, and you drink all of it. . . . Oh. . . . oh . . . oh. . . . You have such a stomach-ache. Get up. Go for help. Oh . . . oh . . . oh. . . . You are too weak to walk. . . . You have to crawl. . . . You have to pull yourself back to your cup. . . . You see? It has turned to *magic!* Drink it now and you are *well!* Do you feel better? Then jump for joy!

Cues for Effective Learning

Plan a method for distributing the water easily and effectively. Consider having aides pour water for the students once the class is sitting. Or have the water poured into vessels around the room and allow small groups of students to get water and return to their own area.

Call out the names of exercises students might do if they are not being active while moving around and over their cups.

Consider using Beethoven's Ninth Symphony or "A Night on Bald Mountain" as the background music for this lesson because the music can induce tension.

Remind students that they should not drink the water in their cups.

After class discuss stress again and have students tell when they feel stress and how they react. Talk about how necessary it is to continue to try even when stress is all around. Talk about how necessary it is to be able to relax. Discuss what one should do if a mistake happens. Help the students realize that they must be resilient and keep going!

Observation Cue

Watch for reactions to stress. Help those who curb their actions drastically or who spill water. Help them to relax by talking with them quietly and pointing out that the world has not come to an end just because they have spilled water.

Use of Small Objects

Theme: **Movement of Small and Large Muscles in Relation to Small Objects**

Components: Adherence to Directions; Kinesthetic Awareness; Balance; Visual Discrimination; Manipulative Skills

Preparation

Provide two pairs of dice for each child; a record player and popular music; and one 30-inch dowel or wand for each child.

Narrative

Everyone, get a pair of dice and find a space in which to sit down. Shake the dice and let them roll out on the floor. Count the number of dots and do that number of jumping jacks (sit-ups, silly jumps, crazy hops, and so on). Roll the dice again and count the number of dots. Do that number of different exercises in a sequence of movement while the music plays.

See if you can toss both dice up with one hand and catch them with the same hand. Throw them up again but catch them with the opposite hand. Try putting one die in each hand and tossing both dice up at the same time and catching them with the opposite hand. That's right. You have to cross over.

Balance one die on top of your head and the other on top of your foot. See if you can kick the die resting on your foot up into the air so that you can catch it. Don't let the other die fall from the top of your head! Try to repeat your action. Now keep only one die on your head. See if you can move around the room while tossing one die from hand to hand. Balance one die on your head, the other die on any other part of your body. Move around the room at a high level; a low level; backwards; to the right; to the left; and so on. Don't drop the dice! If you do, start again.

OK. Let's put the dice away and get a piece of doweling (a "wand"). While you work in your own space, twirl the dowel between your fingers. See if you can twirl and switch hands. Twirl with your hands high; low; to the side. Can you twirl lying on your back? On your stomach? On your side? Using your hands instead of your fingers, twirl the dowel as fast as possible. Can you reverse the direction? Try twirling at different levels. If you are having trouble, watch a classmate who can twirl well and then try again.

Stretch one arm in front of you and hold the dowel in a vertical position. Stretch the other arm out to the side of your body in a horizontal position. See if you can let go of the dowel, change arm positions, and catch the dowel with the other hand. Can you catch the dowel while you are walking? Skipping? Jumping? Can you find a way to hold your arms in another position and do the same

thing? See if you can balance the dowel on one finger and walk in several different directions. Can you do the same thing and move at different levels?

Each of you should design your own trick with your stick. Move to the music any way you like and pretend that your stick is anything you want it to be (for example, a hat, a cane, a flute, a long nose).

Cues for Effective Learning

Develop gross and fine motor skills through the manipulation of selected small objects such as the two objects used in this lesson. Other items that may be substituted are spools, bottle caps, dominoes, straws, pencils, and balloons.

Challenge students to be mentally and physically involved in activities as much as possible.

Use music to set the atmosphere so that students will not be distracted.

Include manipulative activities (throwing and catching) so that students will be forced to concentrate. Ocular pursuit and kinesthetic awareness will both be enhanced.

Emphasize new vocabulary words and concepts in conjunction with active involvement (for example, teach horizontal and vertical in relation to the positions students are taking with their arms).

Consider using the oblique or diagonal in addition to the vertical and horizontal.

Observation Cue

Spot-check students as they throw the dice and perform exercises. See if they are counting correctly and then doing the corresponding number of exercises. If students are not doing so, ask them to slow down and make sure of their count; or tell them to call out the numbers and add the numbers in their mind.

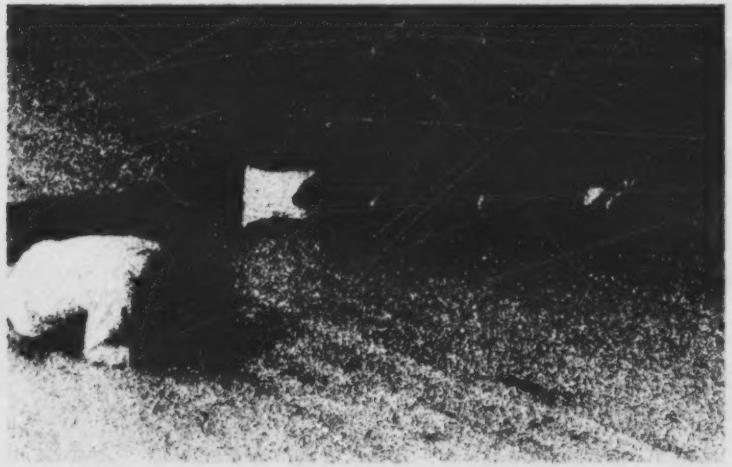
Use of Imagery

Theme: Control of Body by Use of Imagery

Components: Creative Expression; Locomotor Movements; Rising and Falling

Preparation

Provide one balloon and one piece of string per student.
Show the film *The Red Balloon.*
Discuss the properties of helium.
Review rising and falling techniques so that students can strive for a full range of motion (see Chapter 4).



Narrative

Have you ever been a balloon? Well, today we are going to pretend that you are! Before we do so, however, we need to study just what balloons are like. Each of you, take a balloon and look at it. Is it stiff? Is it squiggly? What do we have to do to make it stiff? That's right! Pull it and stretch it and inflate it. Do that to your balloon. . . . Not too much! We have only one balloon for each person, and we don't want to pop any. Now watch your balloon carefully and let it go! Zoom! Run and get your balloon and inflate it again. This time let's tie a knot in the end so that the air won't escape. Put a string on the balloon and take the balloon all around the room. Put it high; put it low; let it bounce off the wall or the floor. Watch it carefully because later you are going to be a balloon! Let it float as long as possible without touching it. Why doesn't your balloon stay up like the balloons in amusement parks? That's right. . . . Your balloon doesn't have helium in it. So it can't stay off the ground for a long time. Let the balloon roll on the floor. . . . Now when I tell you to, sit on your balloons so that they all pop at once! Ready? One, two, three. *Go!*

Now it's time for you to be a balloon. Here comes your owner. Oh, they're going to blow you up! They're stretching you and shaking and stretching you again—really hard! Here's the first puff! You're starting to expand . . . bigger, bigger, bigger. . . . Oh, oh. . . . They let go! You are *zooming!* You are out of gas! You are just a pile of rubber on the floor. Here they come again! *Stretch. Stretch. Shake. Stretch.* . . . And now the air! Big, big, bigger, bigger, *full.* Oh, oh. They're tying a knot! Oops! You are loose again. *Zoom!* Another *pile of rubber.* Well, they are coming once more. They are putting you on a machine. It's a helium machine. Gee! You are bigger than ever! You are lighter than air! You are floating! Now they are tying you up with string and walking you all around the room. . . . *Float.* . . . *Float.* . . . Watch out for the wall! Oh, it's OK because you bounce!

Oh, oh. Someone opened the door, and here comes the wind! You are blowing here, there, all around. The wind sweeps you out and up! Over the trees, over the phone poles, and *zap!* You are stuck! Your string is stuck! The tension breaks your string, and

you are free! You are floating higher and higher! Oh, gee! A rainstorm! Feel the raindrops. Splat! Splat! Splatter! Splat! You are sinking. You are losing your gas. You are just a little balloon now, rolling around on the muddy ground. Ooze . . . ooze. . . . Muck! What's this? A bird. A bird with a sharp beak! Look out! That bird is going to *pop* you. *Pop!*

Whew! What fine balloons you are! Maybe we can do this again some time.

Cues for Effective Learning

Preface the creative expression portion of the theme with a guided observation of a real balloon.

Realize that the youngest students may not be able to tie a knot in a balloon or even inflate a balloon. If they cannot do so, see that balloons already inflated and tied are available. Use one demonstration balloon to show what happens when the end is loosened.

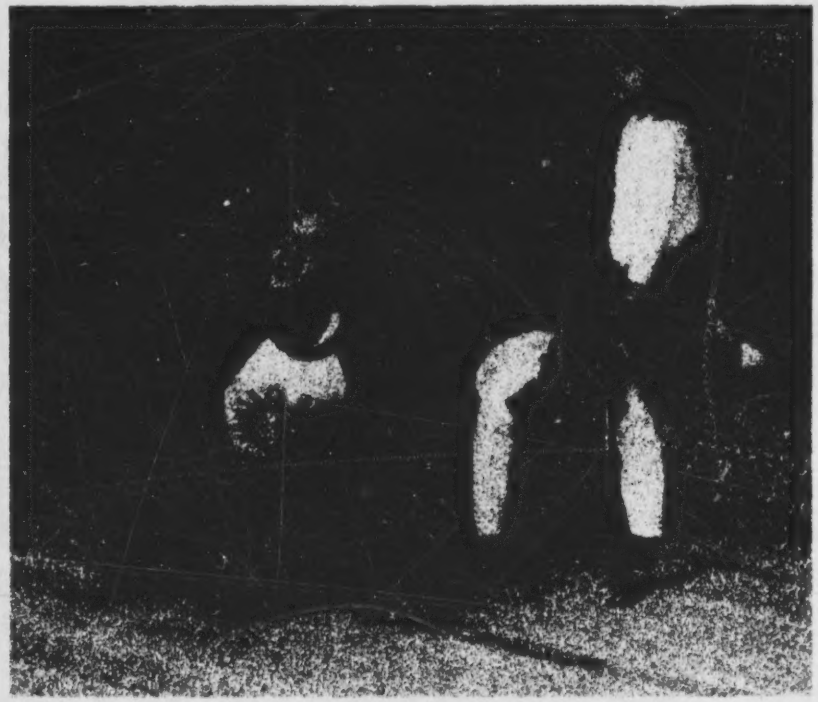
Consider using a drum or tambourine to accent the dramatic quality of the narration.

Use different tones of voice and pauses for effect.

Help students who are less creative than others by suggesting a better way to act or by giving gentle verbal cues to spur the students on.

Observation Cue

Watch for students who anticipate or overreact or underplay. Talk with them later and reinforce any positive actions they displayed. Give suggestions for ways in which negative actions might be eliminated.



Creation of Dances

Theme: Creation of Dances to Accompany Stories and Poems

Components: Creative Expression; Locomotor Skills

Preparation

Play "Ebb Tide," "La Mer," or other music that makes one think of the sea.
Discuss the oceans of the world and the role they play.
Put pictures of the sea all around the classroom.
Have students tell about their trips to the sea.
Work on movement technique before working on moving to the story.

12—88167

Narrative

Everyone, sit down and listen to a story about going to the ocean. "It is a hot, sunny day, and you go to the ocean to cool off. You want to get close to the water, so you start walking across the hot sand. The sand is so hot, though, that it hurts your feet. You have to run across it so that you will not be burned. The first thing to do when you get to the water is to run in and begin swimming. The waves are so big that it is hard to swim. So you should try jumping to meet the waves and letting the waves carry you to shore. Pretty soon you get so tired that you get out of the water so that you can rest. As soon as you get to the beach, you collapse and lie on the nice, warm sand. After you have rested, you built a giant sand castle. It is beautiful, but it would be more beautiful if you could decorate it with shells that you find. So you begin looking around in the sand for shells. You put every shell you find into your pail. Pretty soon you have so many shells that you can barely pick up your pail. You drag the pail back to your sand castle only to find that the waves have washed away your beautiful castle. First, you are very angry. Then you are so sad that you cry and cry. Your friends hear you crying and ask why. When you explain what happened, they say that they will help you build a new castle. So all of you skip off to build a brand new castle."

Now listen to the different parts of the story and think about what we can do to interpret the story through movement.

It is a hot, sunny day. How do you move when it is really hot? What do you do to try to keep cool? How do you wipe the perspiration from your face? Your arms?

You start walking across the hot sand. How would you move across the sand? Would you take quick, tiny steps? Long strides? Light steps or heavy steps?

You begin swimming. How do you swim? What kind of strokes can you use? Can you swim on your back?

You try jumping to meet the waves and let the waves carry you to shore. Do you want to jump straight up, toward the wave? In which way do you suppose you will get a ride?

As you get to the beach, you collapse. How can you fall with control so that you don't get hurt? Can you fall sideways; backward; forward?

You lie on the nice, warm sand. How can you feel the warm sand with your whole body? Can you feel it with just your toes; your hands; your arms; your legs? Can you feel it all over? Will it make you relax?

You build a giant sand castle. How would you build a sand castle? How would you move the sand? What would you do to improve the sand castle?

You begin looking around in the sand for shells. How would you search for shells? Would you walk? Crawl? Skip? What would you do?

You drag the pail back. How would you move something that is so heavy you can hardly budge it?

First, you are very angry. Then you are so sad. How do you look when you are angry? Sad? What kinds of movement do you make when you are angry? Sad?

You all skip off. You are happy again. When you are happy, how do you skip?

Let's make a sequence of all of these things and tell the story through movement. Everyone, work by yourself first. Then we will have several students at a time tell us their interpretation of the story through movement.

Cues for Effective Learning

Challenge students to interpret their feelings by means of this story and other stories. Have the students write poems and dance to them.

Have students respond individually at first and then in small groups. Finally, involve the whole class in creative work.

Have students listen to the whole story or poem and then use parts of it at a time for movement. Although small children do not remember well and have short attention spans, they do like to fantasize.

Encourage quality in movements the students make. If the students tend to become rowdy or silly, use dramatic enthusiasm to get their minds back on the subject. Use cue words such as *higher, bigger, stretch,* and so on.

Teach students who are clumsy in their movements or hesitant to do falls the skills needed so that they can succeed (see Chapter 4).

Don't force all students to dance or move to music for the same length of time. Allow for full creativity by letting individual students make their own decisions about how long they wish to move in a certain way.

Observation Cue

Watch for students who are uncomfortable working in this medium. Give them more direction or reinforcement so that they become confident and are involved.

Use of Large Apparatus

Theme: **Movement Under, over, Across, on, and off Large Pieces of Apparatus**

Components: Nonlocomotor Movements–both Shapes and Levels; Balancing; Locomotor Movements; Kinesthetic Awareness; Basic Tumbling Skills

Preparation

Set up six stations of movement:

1. Jumping box and mat
2. Table and mat (The table should be sturdy and free from rouch edges.)
3. Hoop obstacles (Three hoops should be set up on a mat. The first hoop should be set up horizontally; the second, vertically; and the third, horizontally. The horizontal hoops should be set up approximately nine inches off the mats.)
4. One long mat
5. One low balance beam
6. Tire obstacle consisting of six to eight tires

Create task cards for each station.

Narrative

Before we go to our stations, let's find spaces and practice making shapes in those spaces. Let's start with a twisted shape first. Make any kind of twisted shape you like. Can you move around throughout the spaces, keeping the same twisted shape? Make a different twisted shape at another level. Now make a stretched shape and see if you can move around, keeping this same shape. What other kinds of shapes can you make?

Now let's form groups of five or six and go to the different stations. At each station there will be task cards. Be sure to follow the directions on the cards carefully. All of the tasks will relate to making shapes and changing levels:

1. Jumping Box

a. Jump off the box so that your body goes high into the air. As soon as you land on the mat, move across it at a low level.

b. Jump off the box and make a stretched shape in the air. Roll as you land and move across the mat at a low level.

c. Jump off the box and make a twisted shape in the air. Roll when you land on the mat and move across it so that your body is stretched.

d. Move over the box so that your body is in a stretched position. Move across the mat so that your body is in a crouched position.

2. *Table and Mat*

a. Move across the table in a stretched position. Get off the table in a stretched position. As soon as you hit the mat, curl and roll to the end of the mat.

b. Move across the table, twisting and turning. When you get to the end, jump off and make a twisted shape in the air, land on the mat, and roll to the end in any shape you like.

c. Move across the table at a high level and get off the table at a high level. Land on the mat and move across it at a low level.

d. Move across the table and mat with a partner, combining different shapes and levels. Try to match each other's movements exactly.

3. *Hoop Obstacle*

a. Find out in how many different ways you can move from one end of the mat to the other, going under, over, and through the hoops.
b. Move under the first hoop in a stretched position. Go through the second hoop so that both your hands and feet touch the mat while you are moving. Move over the third hoop so that only your hands touch the inside of the hoop.
c. Move over and under the first hoop with your feet first. Move through the second hoop with your hands first. Move over the third hoop at a high level.
d. Make a sequence of movements through the three hoops so that you combine three different body shapes with three different levels. At least two changes of speed and direction should occur in your sequence.

4. *Long Mat*

a. Move across the mat so that your body is stretched (curled, twisted).
b. Move across the mat in a stretched position with a partner so that part of your weight is supported by your partner.
c. Make a sequence of movement across your mat, combining three different shapes and three different levels.
d. Move across your mat in a backward direction. Stop when you are halfway across the mat and make a balanced shape. Then move across the rest of the mat in a forward direction.

5. *Balance Beam*

a. Move across the balance beam, combining stretching and curling movements.
b. Move from one end of the beam to the other, making as many turns at as many different levels as you can.
c. Move across the beam, changing your body shape with every two steps you take.
d. Move across the beam, making a sequence of four different shapes and bringing in at least two different levels.

6. *Tires*

a. Find out in how many different ways you can move across the tires at a high level (low level).
b. Find out in how many ways you can move across the tires while making a stretched shape.
c. Move from tire to tire, touching just the rims with two parts of your body.
d. Make a sequence of movements across the tires that includes two changes of shape and two different levels.

Cues for Effective Learning

Give the students an opportunity to practice their movements on the floor or in the grass before they work on the large apparatus. This opportunity allows the students to warm up and work on the quality and control of their movements.

Make general suggestions to the students while they make shapes together. Have specific individuals demonstrate various shapes and movements.

Emphasize the importance of safety. Be sure that only one child at a time uses the apparatus unless the children are working in pairs. Insist that there be one-way traffic when students move across the apparatus and return to their spaces. Emphasize correct landing techniques. Review the absorption of force with the children and make sure that they relax their whole bodies as they land.

Watch to see that the students are adhering to the tasks listed on the task cards. In their excitement to move, they will probably forget about the tasks. Allow the students some free exploration but maintain that they still must follow the tasks.

Allow several days for the students to complete the stations. There can be a set time for each station, or the children can be rotated in accordance with their attention span.

Stop the lesson from time to time to focus on various individual responses. Point out efficient movements and state why they are efficient. Or ask the students to explain why some movements are more efficient than others.

Chapter 6 Suggested Yearly Programs for Physical Education

Individualized programs cannot be planned a year in advance but are in fact best planned from day to day in response to student needs. The following *sample programs* are included, however, to serve as examples of how the information in this manual could be sequentially scheduled if students progressed at a predetermined rate. Teachers should not feel that these samples are mandates. Indeed, the entire publication is designed to be a keystone to effective physical education for students aged four through nine, not a millstone used to crush initiative or creativity on the part of teachers or students.

Some repetition does occur in the proposed programs so that review or reinforcement of basic concepts is possible. In the following charts are given weekly plans that present the components sequentially. Teachers will want to plan daily lessons extracted from the material in chapters 4 and 5 of this publication. When the word *theme* appears, teachers are asked to select a theme of their own choosing or to create one that relates best to the classroom work under consideration or to the related physical education components.

Special days (for example: circus, Halloween, Chinese New Year, Olympics) are most appropriate for students in grades two and three. When such names appear in the suggested yearly programs, teachers are asked to select activities that students seem to have enjoyed the most or that challenge their creativity. Activities can easily be adapted to reflect the title of the special day (for example: leaping can become witch-riding; the seal crawl can become a balancing act; and so on).

Evaluation is treated extensively in Chapter 7. The term does appear, however, in some of the proposed plans. It is expected that the teachers of very young students will make analytical observations each day and that this ongoing evaluation will constitute the basis for most objective fulfillment. As they grow older, however, students come to enjoy the self-testing aspects of physical education and can learn much about themselves and their character by becoming involved in self-evaluation.

341

Kindergarten–Grade 1

Month	First week	Second week	Third week	Fourth week
September	Orientation to world of movement Establishment of disciplinary procedures (emphasize both starting and stopping signals) Movement through personal and general space (see theme) Walking, running, jumping Relaxation Being noisy; being quiet Marching to music	Locomotor movements: walking, running, creeping, jumping, hopping, rolling Use of the qualities of force, flow, space, time Introduction of the term *freeze* (talk about balance) Beginning of body image and kinesthetic awareness activities (naming simple parts of the body) Performance of all of the above activities to the accompaniment of music	Play with wheeled toys, blocks, sand Continuation of instruction in locomotor skills: walking, running, jumping, hopping Beginning of instruction in nonlocomotor skills: twisting, turning, stretching, curling, shaking Theme: moving and stopping	Work on apparatus (if available) Climbing, swinging, hanging, walking on balance board Continuation of locomotor and nonlocomotor movements Combined movements Theme: sequence of movement
October	Body image; movement of parts of body (play music) Kinesthetic awareness: up, down, in front of, behind, over Relationship to objects; hoops Locomotor and nonlocomotor movements in, around, and over hoop Theme: awareness of space	Beginning of instruction in manipulative skills; grasping, releasing Work with balloons, beanbags, or large balls individually Theme: creation and absorption of force Continuation of instruction in locomotor and nonlocomotor skills and addition of creative expression (movement in response to words, sounds, stories)	Continuation of instruction in manipulative skills and addition of work with a partner and the use of manipulative skills while moving through space Establishment of obstacle course and use by students of locomotor skills learned thus far to get through course Theme: movement and shape	Continuation of instruction in manipulative skills and addition of dribbling with two hands, rolling the ball to a partner, and throwing and catching Continuation of work on nonlocomotor movements: bending and stretching, rising and falling, pushing and pulling, turning and twisting, tensing and relaxing Tactile discrimination activities
November	Movement through space, with emphasis on use of various parts of the body Locomotor movements: creeping, walking, running, jumping, hopping, and skipping Expression of the emotions (happiness, sadness) Continuation of development of ball skills: bouncing with one hand, bouncing through an obstacle course Going fast and slow, in and out, while bouncing	Walking balance board Doing creative shapes on the balance board Playing with wheeled toys, blocks, sand Kicking a ball and running to retrieve it Making shadow or mirror images Checking posture in front of mirrors (capabilities, limitations)	Obstacle course (Thanksgiving theme) requiring use of locomotor skills, nonlocomotor skills, balance, strength, and endurance Theme: movement and sound Choice day (allow students to decide on activities to be done)	Kinesthetic awareness: movement of parts of body Theme: movement with a partner Kicking a ball, running after it, and kicking it again
December	Running, walking, stopping, starting, dodging, darting, kicking a ball through obstacle course Bouncing ball through obstacle course Bouncing in time to rhythms (holiday songs might be appropriate)	Manipulative skills: throwing for accuracy, running for fun Locomotor skills; use of obstacle course Rhythmic response to holiday music		

Kindergarten–Grade 1 (Continued)

Month	First week	Second week	Third week	Fourth week
January	Review of locomotor and nonlocomotor skills Start of visual and auditory discrimination Work with letters, shapes, sizes, numbers Theme: shapes and communication	Theme: singing games Performance of selected dance activities taken from multidisciplinary columns in both locomotor and nonlocomotor components Indoor obstacle course over and under, in and out (use cardboard boxes, hoops tied together, tables, and wands to construct course)	Dancing to colors, names, sounds Theme: flight as movement Continuation of visual and auditory discrimination Work on all locomotor skills with addition of galloping	Running for fun Play with wheeled toys, blocks, sand Review of body image and addition of more parts of the body Division of class into groups and development of a dance to present to others
February	Climbing on apparatus, sturdy tables, stairs Jumping off (with and without obstacle) Kinesthetic awareness; laterality; and directionality Theme: use of a rope	Hanging and swinging; climbing and jumping; use of different locomotor movements from one activity station to the next (for example, swinging on turning bar, running to jungle gym, climbing to top, climbing down, jumping off bottom bar, hopping to table, climbing on table, jumping off, galloping back to turning bar) Relaxation	Work on balance beam, turning bar, and other permanent outdoor apparatus Students to do at least four different things at each station	Parachute fun Theme: use of a parachute
March	Work with small apparatus Hoops Doweling (wands) Balance boards Beanbags	Work with small apparatus Continuation of work with items used during the first week	Theme: striking with and without an object Ballons Balloons and rhythm sticks	Theme: striking with and without an object Balls Yarn balls and paddles
April (informal assessment month)	Outdoor obstacle course (physical fitness; progress in development of motor skills) Use of large apparatus and challenge to students to climb, hang, swing, pull up, travel, jump, and use various locomotor movements between stations Relaxation	Manipulative skills Review of catching, throwing, striking, kicking; observation of quality of movement, control, accuracy, and increasing capability for distance Coordinated movement (check for hand-eye and foot-eye capabilities in relation to moving balls)	Perceptual skills Body image and kinesthetic awareness (check for posture, knowledge of parts of the body, and ability in laterality and directionality skills) Provision of a symbols course (footprints and handprints) for students to follow	Creative expression (check for imagery capability by having students move to different rhythms, respond to different cues–such as hard, soft, loud, quiet–and express different moods–happy, sad) Choice day

Kindergarten–Grade 1 (Continued)

Month	First week	Second week	Third week	Fourth week
May	On the basis of observations made in April, classes to emphasize their weakest areas Use of Chapter 4 items to challenge students with new and different tasks daily, with ample time allowed for mastery	On the basis of observations made in April, classes to emphasize their weakest areas Use of Chapter 4 items to challenge students with new and different tasks daily, with ample time allowed for mastery	Rolling and basic tumbling (have students take their weight on their hands with and without partners; see strength in physical fitness in Chapter 4) Animal walks Parachute day	Physical fitness (work on outside apparatus: teach traveling on the horizontal ladder; climbing, hanging, and dropping from the horizontal bar; running for fun; climbing poles and ropes)
June	Manipulative skills Favorite activities	Review of rhythms Favorite records, dances Outdoor jamboree Favorite activities on all the pieces of apparatus		

Grade 2

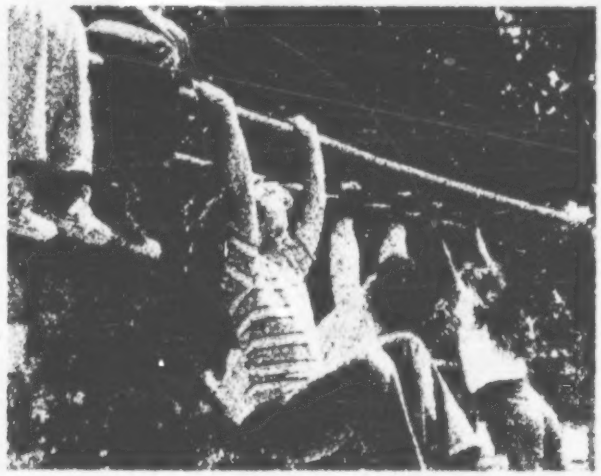
Month	First week	Second week	Third week	Fourth week
September	Orientation to physical education Establishment of disciplinary procedures Discussion of personal responsibility for safety and care of equipment Respect for environment Preassessment Review of all locomotor movements Stopping, starting, dodging, darting Sequence movements	Use of flash cards for letters, numbers, colors Training in perceptual motor skills Balance beam Letter grid Number grid	Mazes: tire maze, physical fitness maze (use outdoor apparatus) Theme: matching and contrasting of shapes Partners to make bridges while the others crawl in and out and go all around, even over (reverse procedure)	Run for fun Physical fitness activities Visual discrimination; word games
October	Animal walks (for example, like a bear, seal, elephant, or inchworm) All locomotor and nonlocomotor movements (problem-solving approach), with and without sequencing Rhythmic response to seasons of year Weight on hands each day	Review of kinesthetic awareness (parts of the body, laterality, directionality, spatial awareness) Theme: words, colors, and sounds Physical fitness; cardiovascular endurance	Continued work on locomotor movements (add varied dimensions of time, force, flow, space) All nonlocomotor skills (combine) Students to play tag games they have created, using different locomotor skills	Use of tire maze; travel on horizontal ladder; rope or pole climb (have students play follow-the-leader on all pieces of apparatus) Use of various locomotor movements between pieces of apparatus
November	Theme: movement with a partner Work individually with a ball Lifting ball with feet; dribbling in place, on the move, and so on (see information on manipulative skills and working with small apparatus in Chapter 4)	Theme: throwing and catching skills Continued individual work with a ball; dribbling through obstacles courses with the hands; with the feet Use of letter grid Weight on hands; wall push-ups	Striking an object Volleying to self (with feet, hands, head) Locomotor movements in relation to ball (leap over, run around, hop across, and so on) Maintenance of ball control while moving at various speeds	Repetition of activities for first week (November) Addition of involvement in games Students to devise games
December	Continuation of manipulative work with balls All throwing and catching skills All kicking and striking skills Addition of twosquare competitions (for those who are ready)	Dribbling obstacles (hand-eye and foot-eye coordination) Inventing ball games with one classmate Inventing ball games with three classmates Choice day Holiday relays		

Grade 2 (Continued)

Month	First week	Second week	Third week	Fourth week
January	Run for fun Jump for distance, height Running for speed; walking to cool; relaxation Work on large outdoor apparatus Station work on five or six items simultaneously	Work with small apparatus outdoors Hoops Stilts Tires Weight on hands: pull-ups, hangs, or climbs	Rhythms; all locomotor and nonlocomotor movements Theme: movement and dance Theme: control of body weight by the use of imagery Choice day; rhythms Theme: combination of locomotor and nonlocomotor movements in dramatic activities	Rhythms; theme: movement and change of body positions while working with small apparatus Kinesthetic awareness Visual discrimination Audio discrimination Tactile discrimination
February	Continuation of work in kinesthetic awareness Tactile, audio, and visual discrimination Physical fitness, balance, and flexibility	Physical fitness; strength and endurance Capabilities and limitations Relationships to self and others Body image	Recreation interest ("I can" book; class discussion) Sports jargon "Circus day" (tumbling stunts and related relays) Rhythms day; use of dance suggestions found in the multidisciplinary columns in Chapter 4	Theme: sequence of movement
March	Theme: movement while blindfolded Theme: changes in body position—any apparatus	Physical fitness; cardiovascular endurance Work with jump ropes Relaxation Muscular strength and endurance "Muscle and bone talk" (teach simple names)	Small apparatus: hoops, balls, deck tennis rings, parachutes	Large outdoor apparatus Station work on chinning bars, jungle gym, climbing poles (ropes), and horizontal ladder, together with jump rope tasks
April (assessment month)	Use of test batteries in Chapter 7 to set up stations measuring motor skills acquisition and evaluating student self-image through recollected anecdotal records or station activities (as appropriate)	Use of test batteries in Chapter 7 to set up stations to allow students to test themselves and ascertain their progress in physical fitness	Use of class time to evaluate progress in recreation and social behavior (allow students to rate themselves and discuss what steps they need to follow to improve or progress at a quality rate) Theme: use of Ping-Pong ball	On the basis of observations made in the April assessment, classes to aid in improving areas of identified weakness

Grade 2 (Continued)

Month	First week	Second week	Third week	Fourth week
May	Continuation of customized programming to improve areas of weakness	Schedule stations of favorite activities and allow students to play (for example, hopscotch, rope-jumping games, two-square, target toss games, volleying games, creative games)	Plan a field day (involve students in relays, tug-of-war contests, simple games, timed obstacle course runs, and novelty events)	Use of hoops in challenging activities: rhythms, feats of daring, fitness activities, races, and a hula hoop obstacle course
June	Invention of games using the classes' favorite small apparatus (for example, hoops, balls, ropes)	Favorite days Letters and number challenges Relays and tag Ball games and hopscotch varieties Rhythms and ropes All about me (records, singing games, rhythms)		



Grade 3

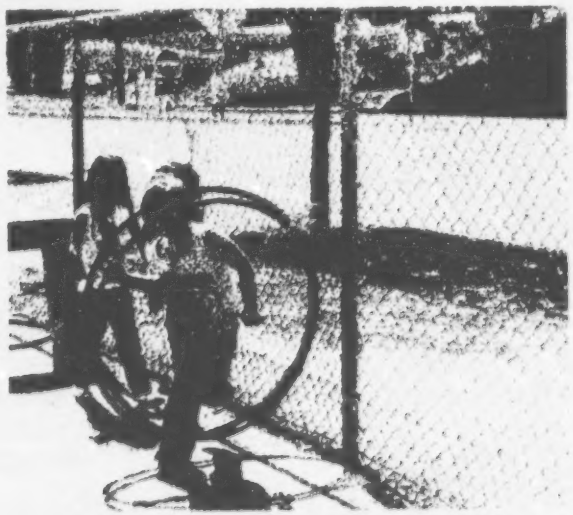
Month	First week	Second week	Third week	Fourth week
September	Orientation to physical education Establishment of disciplinary procedures, safety precautions, acceptable behavior Preassessment of motor skills, perceptual abilities, and attitudes toward physical education Scheduling of remedial sessions designed for underachievers	Flash cards and verbal cues for locomotor, nonlocomotor, perceptual, and manipulative skills Flash cards for colors, numbers, letters, parts of the body, and functions of the parts of the body Sequenced stunts on balance beams	Continuation of activities for the second week Theme: changing relationships All perceptual motor skills	All locomotor and nonlocomotor skills Sequenced movements Use of balance beams Word games Weight on hands–mule kick and handstand or cartwheel
October	All indoor apparatus Lind ladder, Stegel, mats, beams, stilts, stairs, table (use stations)	Locomotor and nonlocomotor skills with an element of risk (do with eyes closed; while going backward) Continuation of first week activities	Theme: use of large apparatus Changing shapes and levels Weight on hands	Theme: use of small carpets Theme: movement under stress
November	Manipulative skills (all related tasks in Chapter 4) Observation of quality of control and ease of successful motion or remediation Coordinated movements	Skilled movements Theme: use of small objects Continued manipulative skills work with balls	Problem solving as related to combined movements in relation to the small apparatus	Game skills with balls Volleying with a partner Passing while moving (using feet and hands) Throwing (kicking) for distance Throwing (kicking) for accuracy Rallying (using hands, paddles, feet) against a wall
December	Theme: games with small apparatus Continued work on skills in games in which balls are used	Class competitions in creating games in which balls are used (small groups create and demonstrate; class plays the favorites)		

Grade 3 (Continued)

Month	First week	Second week	Third week	Fourth week
January	Theme: pathways of movement Theme: rhythmic patterns	Dancing ethnic dances (teach dances representative of the cultures prevalent in the class; use commercial records and information that is not contained in this publication)	Physical fitness Work on apparatus (advanced skills) Theme: static and dynamic balance; use of various pieces of apparatus Cardiovascular activities Muscular strength Flexibility	Continuation of activities for the third week
February	Work on large outdoor apparatus Hands-only travel Hip circles; arm dips All other related tasks listed in Chapter 4 Tug-of-war	Obstacle courses requiring use of combined skills: strength station, manipulative station, rope-jumping station, agility tire hop Weight-on-hands tasks	Attempt to better your record week Faster, longer runs Higher, longer jumps More pull-ups Longer hanging; quicker movements Higher climb in which arms only are used Farther throws with more accuracy Invention of ways in which to use all pieces of apparatus	Construction of obstacle course or adventure maze (have small groups create the activities and then have the whole class try them)
March	Favorite theme week Selection of themes that are best received or needed the most (repeat different theme each day)	Work on letter or number grid Kinesthetic, visual, and audio discrimination tasks with great speed (use more complex words or letter and number combinations)	Emphasis on recreation interest Class discussions and class involvement in a carnival of physical feats: target accuracy games, agility relays, flexibility challenges (limbo dance), and favorite games	Ball skills; foot dexterity Soccer skills; punting skills Foot dribbling through obstacle courses Kicking for accuracy Dribbling and passing with partner Beginning tackling (in soccer fashion)
April	Assessment Use of test batteries in Chapter 7 (set up stations to measure progress in goals one through five) Each day to become a series of self-challenges All students to be active	Assessment Use of test batteries in Chapter 7 (set up stations to measure progress in goals one through five) Each day to become a series of self-challenges All students to be active	Assessment Use of test batteries in Chapter 7 (set up stations to measure progress in goals one through five) Each day to become a series of self-challenges All students to be active	On the basis of observations made in the April assessment, program to be individualized in accordance with student needs

Grade 3 (Continued)

Month	First week	Second week	Third week	Fourth week
May	Continuation of customized programming	Planning of relays and games to challenge students to use skills they have mastered (for example, simplified volleyball, kickball, line soccer) Parachute day	Obstacle course Hula hoop challenges (vault a rolling hoop; run through a rolling hoop)	Juggling of three hoops with a partner; hula hoop relays Planning of a field day (involve students in relays, tug-of-war contests, simple games, timed obstacle course runs, novelty events, and speed races)
June	Creative games Favorite games Attempts to set best record in events of one's choosing	Same activities as those in the first week, together with favorite rhythms		



Chapter 7 Evaluation

Evaluation is an important part of any educational process. The effectiveness of a program, the instructional methods used, the quality of instruction, and the performance of the learner can all be measured. Data gathered from the results of evaluation instruments can be used for making individual, group, and program decisions to improve performance, programs, and staff effectiveness.

Evaluation of the Systems Approach

If a school district or school elects to enter into a systems approach to learning to individualize programs, evaluation takes on an even more important role. Preassessment, diagnosis, prescription, and postassessment are common activities in the system's paradigm. (See the appendix for suggested screening instruments and insights into individualized instruction.)

Informal and Formal Evaluation

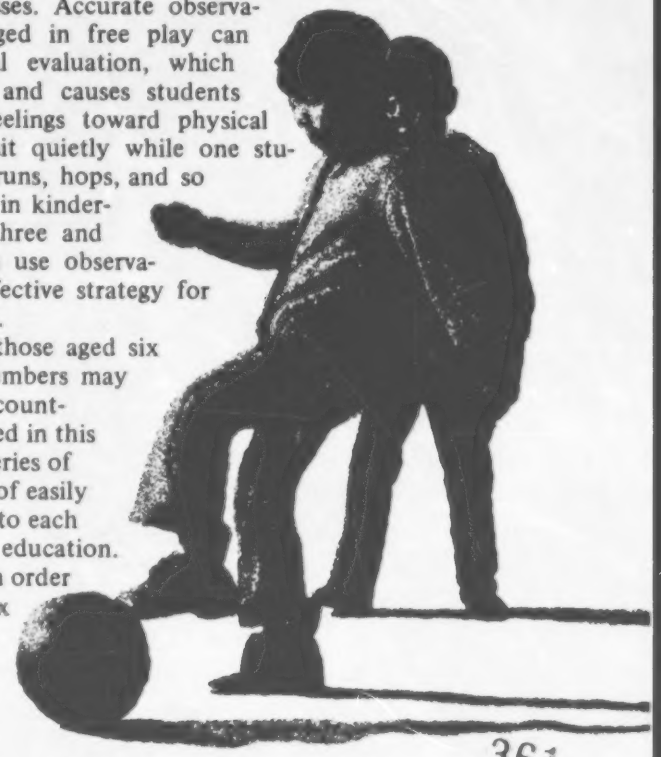
Evaluation can be conducted formally or informally. Mass testing seems to be yielding to analytical observation followed by regular tracking and constant updating of the program. For instance, it is recommended that the youngest students (those four to five years old) be involved in free play several times a day under the supervision of a teacher, paraprofessional, or aide who will encourage the students to explore many vigorous activities and engage in those that the students find most interesting.

Informal Evaluation

During the exploration the supervisor can observe the natural movements of each of the students. These observations can then be taken into consideration when the instruction is planned so that areas of deficiency can be improved. For example, if students do not, during free play, engage in activities designed to strengthen their arms and shoulders, plans for instruction should include provision of an obstacle course requiring a rope climb or cargo net climb; a trip across the horizontal ladder; and activities requiring students to take their weight on their hands (for example, crab walk, push-up, handstand). Similarly, if supervisors observe that students are inaccurate in kicking and throwing or are uncreative in using playground equipment, activities enhancing skills or stimulating imaginative use of equipment could be emphasized.

Students who, in their natural approaches to play, show deficiencies in locomotor, nonlocomotor, or perceptual motor skills should be identified and be given special attention in physical education classes. Accurate observation of students engaged in free play can eliminate much formal evaluation, which often stifles curiosity and causes students to develop negative feelings toward physical education. Having to sit quietly while one student at a time walks, runs, hops, and so on is hard for students in kindergarten through grade three and unnecessary if teachers use observation regularly as an effective strategy for teaching and evaluation.

For older students (those aged six through nine), staff members may want to use the basic accountability activities presented in this chapter that provide a series of test batteries consisting of easily observable tasks related to each of the goals for physical education. The tasks are arranged in order from simple to complex and can be interchanged if, after field-testing, they are



360

361

thought to be out of taxonomic order. These locally designed evaluation items can serve as challenges for students to use as self-testing items.

Formal Evaluation

For accountability, however, staff members may want to use a more formal means of evaluation. Typically, each student would be measured on a highly accepted instrument (see the appendix for the *Clark Motor Development Scale for Young Children*); diagnosed as to strengths and weaknesses; given prescribed activities; and then post-tested with the same instrument or a more advanced one. The profile of each individual would serve as substantiation of program status (effective or ineffective) for that child, and groups of profiles would provide data for an evaluation of the overall effectiveness of the program.

In addition, observations about the affective responses of children to movement are also important data. These data can be obtained through the use of prepared instruments (see the appendix for the *Attitude Test for Children*) or annotated observations of the children during recess or instructional sessions. Questions that the observer should ask are as follows: Do the faces and reactions of the students reflect acceptance or rejection of the program? How many are engaging in worthwhile creative activity? How many are listless or appear to be suffering? When done regularly, observations can be quite revealing as to a program's effectiveness or ineffectiveness.

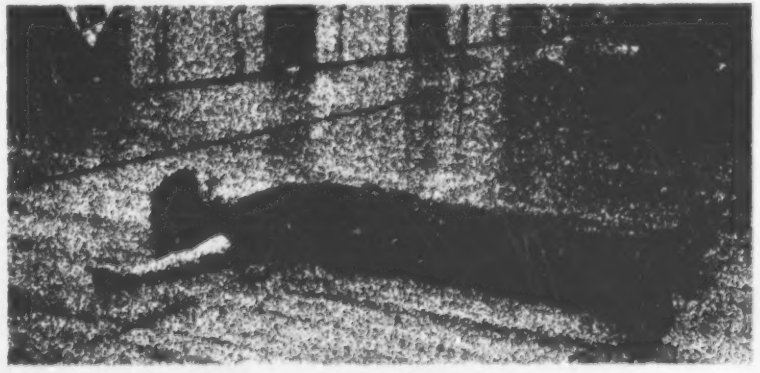
Examination of Data and the Testing Process

It is not enough simply to gather data. Once obtained, the results should be analyzed, changes needed on the part of the individual or program methods should be agreed on, and the actions needed to improve the areas in need of attention should be implemented.

Evaluation must always be based on accurate data. Staff members must make sure that tests are administered correctly and fairly under favorable conditions. Constant review of the instruments or techniques used is essential so that items are valid and still pertinent to the established program goals. Every effort should be made to make the testing process a natural one. Students and staff alike should not feel threatened by evaluation procedures. Test results should not be used for comparative criticism but instead as a means for improvement of the program.

Requirements for Effective Evaluation

To initiate effective evaluation, school districts will want to (1) establish a philosophy of evaluation (formal or informal; motor skills only; perceptual skills only; combination of motor, cognitive, and affective skills; and so on); (2) determine the instruments or procedures to be used in the evaluation process; (3) provide inservice training for staff (teachers, aides, volunteers) so that consistency, objectivity, and reliability will become apparent; (4) implement evaluation as a natural part of the program; (5) analyze, digest, and use the data for the improvement of individual and program methods and techniques; and (6) begin the cycle again.



Basic Accountability Activities for Goal 1: Self-Image

	Level I	Level II	Level III
Easy activities	Identifies by name a minimum of eight parts of the body Moves with arms outstretched through general space without touching anyone else Becomes expressively an egg hatching, a bird flying, a tree, or an Indian dancing Expresses joy through noisy or noiseless movement or both Alternates jerky movements with smooth movements in response to appropriate music	Identifies five different parts of the head, points to them, and states their function simply (Examples include: "I *see* with my eyes." "I *smell* with my nose." "I *smile* with my mouth.") Demonstrates spatial relationship by standing in front of, behind, or to the side of an object as cued Demonstrates fine motor control by playing jacks up to tens Moves expressively with a partner	Takes cards on which the names of the parts of the body are written and runs to the appropriate verbal description of the function of each part (Examples include: eye–see, nose–smell, foot–kick.) Demonstrates laterality and directionality by closing the eyes and moving diagonally or zigzag without falling down when given verbal cues only Can draw how he or she feels when asked to wiggle (squiggle) or sleep, or both
Moderately difficult activities	Moves right or left arm when cued Demonstrates directionality by moving forward, backward, sideward, right, left, diagonally, or zigzag when given appropriate finger signals in conjunction with verbal cues Shows pleasure when tasks are accomplished satisfactorily Controls giggling when trying to relax Moves at various speeds to be brisk, quick, slow, or languishing	Puts together a puzzle of a person Demonstrates ability to distinguish between the letters *d* and *b* on a grid by standing, when told, on the first letter in the words *dog* and *boy* Touches the thumb to each finger in succession Creates animated gestures when appropriate	Tells what various parts of the body are for (bones, muscles, joints, heart, eyes, nose, ears, teeth, hair, legs, feet) Makes at least three arm circles and then brings the index fingers of each hand together above the head Uses props effectively to enhance creative dance compositions Demonstrates an awareness of space needed to perform in vertical, horizontal, or inverted positions or all three
Challenging activities	Moves a designated part of the body when cued Watches classmates move like animals and then tells what kinds of animal was observed Tracks the path of a rolling ball and positions self to receive the ball Makes an appropriate movement in response to these words: *big, small, narrow, wide, round, up, down, falling, spinning,* and *twisting*	Sees symbol walks and uses the correct foot, feet, hand, or hands and feet to go through the expected course successfully Forms, together with two classmates, ten different letters of the alphabet by lying on the ground in the appropriate image Perceives a success level for jumping widths or heights (Student points to a place on a V-shaped "brook" and jumps over it successfully or points to a spot on a gradually inclining rope and jumps up to touch it.)	Relates appropriate parts of the body to various shapes and designs (specifically: circle to head; triangle to chest or upper body; and line to arms, legs, fingers) Translates visual images to verbal representations for the following: hoop, beanbag, cone, wand, ball, line, rope, horizontal bar, slide Demonstrates self-confidence through the creation of patterns that tell a story, reflect a season, or express an emotion

Basic Accountability Activities for Goal 1: Self-Image (Continued)

Level IV	
Points to linear or round parts of the body or both Forms, with one classmate, the numbers 2, 3, 7, 8, and 10 Demonstrates feelings, through posture and facial expression, when movement challenges are achieved Expresses emotions rhythmically with or without musical accompaniment	Easy activities
Draws the parts of the human body in good proportion, illustrating at least the head, eyes, nose, ears, mouth, shoulders, arms, hands, elbows, back, hips, legs, knees, feet, and toes Positions self, together with a classmate, on an imaginary clock to depict 3:15, 6:30, 9:10, and 11:45 Demonstrates self-acceptance by the regular enjoyment of exploratory movement	Moderately difficult activities
Performs an activity spelled out on a flash card (locomotor movements, nonlocomotor movements, combined movements) Forms, together with a classmate, all the letters of the alphabet and the basic ten numbers in sequence with no cues Shows progressive development in the acquisition of motor skills, attainment of physical fitness, knowledge of self, and behavior Describes the effects of music on self	Challenging activities

Basic Accountability Activities for Goal 2: Social Behavior

	Level I
Easy activities	Follows the teacher's directions Shares equipment and takes turns without creating a disturbance Follows safety rules pointed out by the teacher Respects others by not infringing on their space Demonstrates self-control by not talking while instructions are being given
Moderately difficult activities	Demonstrates self-control by listening attentively when instructions are given Plays alone without distracting others Refrains from damaging equipment Adheres to safety rules on the way to and from physical education class and recess as well as during those periods Demonstrates cooperation by sharing equipment voluntarily
Challenging activities	Follows the playground and class rules explained by the teacher Gets the right equipment out and returns it to its place after use Demonstrates an understanding of personal safety by not running on unsafe surfaces, engaging in dangerous horseplay, or playing in unsafe places Demonstrates leadership by leading the group through a maze

Basic Accountability Activities for Goal 2: Social Behavior (Continued)

Level II	Level III	Level IV	
Follows verbal directions without need for correction Uses playground equipment for its intended purpose or for a suitable creative activity Recognizes safety hazards such as glass or rocks on the playground and reports the hazards to the teacher Plays equally well with any classmate Enjoys performing creative tasks	Refrains from criticizing classmates who are less skilled or who are apprehensive Demonstrates respect for others by throwing balls gently to persons close by or by moving toward the thrower Demonstrates acceptance of responsibility and cooperation by voluntarily setting up equipment and returning it to its place after use	Poses tactful inquiries about rules, decisions, and so on Demonstrates self-control and respect for others by not engaging in fighting or name-calling on the playground Joins another group willingly when asked to do so Exhibits creative qualities in activities performed in other disciplines	Easy activities
Knows the safety rules for physical education and follows them voluntarily Shows respect for others by wanting to learn about other cultures Leads the class or a small group in a safe follow-the-leader sequence Shows self-acceptance by the absence of tension during physical education classes	Knows the reasons for safety rules and follows the rules voluntarily Congratulates opponents sincerely Gives simple instructions to peers with accuracy Prepares for class voluntarily (remembers shorts, shoes, and so on)	Knows the rules and plays by them Seeks competition actively Accepts the decisions of game officials without arguing Demonstrates a caring attitude and an ability to lead by helping peers learn skills already mastered personally Demonstrates improved maturity by not taking unfair advantage of less-skilled opponents	Moderately difficult activities
Engages in class activities actively and enthusiastically Demonstrates emotional stability by not losing temper during activities Recognizes safety hazards, avoids them voluntarily, and reports them to the proper authority Demonstrates a solution to a challenge with little or no self-consciousness	Follows written and verbal instructions Encourages classmates as they compete Plays by the rules and keeps score truthfully Takes good care of personal sports equipment and that belonging to the school Posts accomplishments honestly	Follows instructions and creates instructions for others that reflect knowledge and understanding of the basic principles of safety, participation, development of skills, and adaptability Creates games and plays them enthusiastically Demonstrates leadership and followership qualities with equal enthusiasm Shows self-discipline and self-control by voluntarily adhering to sound health principles of nutrition, exercise, and rest Accepts winning and losing gracefully	Challenging activities

Basic Accountability Activities for Goal 3: Motor Skills

	Level I	Level II
Easy activities	Responds correctly when given verbal commands to walk, hop, jump, and roll Moves through space without touching others and consistently stops and starts on command Catches a rolled ball Rolls a ball in a straight line Balances on one foot for a count of three Knows eight parts of the body and points to them on command	Skips, slides, and gallops to the right and left Hops into and out of tires without falling Knows all parts of the body and identifies them with ease and consistency Plays Angels in the Snow successfully Plays catch with a partner, using a rubber ball Jumps from low obstacles and lands lightly with body control Understands space, time, force, and flow and responds to varying cues, calling for examples of each
Moderately difficult activities	Responds correctly to verbal directions regarding space and direction when asked to move forward, backward, toward, away from, and sideward Throws a ball into the air and catches it after one bounce Negotiates an obstacle course set by the instructor without knocking down or touching any of the cones, ropes, chairs, and so on while walking, creeping or crawling, and rolling Balances on many different supports provided by the body. Climbs up and over a climbing apparatus	Runs in a straight course for at least 20 meters Leaps over narrow and wide spaces Tosses a beanbag into a 24-inch target two out of three times from a distance of three meters Jumps rope fast or slow for ten jumps in a row Plays two varieties of hopscotch Drives a stationary ball from a batting tee Plays simple singing games without effort and with enjoyment
Challenging activities	Solves combined directions such as hop while clapping and assumes a balanced position on two different parts of the body when signaled to stop hopping Starts, stops, dodges, and turns without falling Walks on a four-inch board or line with balance for a minimum of two meters Kicks a stationary ball at least three meters Shows creative responses when asked to move gaily, sadly, lightly, heavily, like various animals, and so on	Creates and sustains simple combined movement patterns in response to 4/4, 3/4, and 2/4 music Plays at least four jump rope games Identifies letters, numbers, shapes, and colors by moving to them on command when appropriate, forming them through use of locomotor and nonlocomotor movement Catches a fly ball two out of three times Performs an activity while jumping off steps (for example: clapping, clicking heels, pointing to objects, and so forth)

Basic Accountability Activities for Goal 3: Motor Skills (Continued)

Level III	Level IV	
Mirrors actions with a partner while standing still and while moving Demonstrates mastery of moving in all directions—forward, backward, up, down, sideward, right, left, diagonally, around, and zigzag—while demonstrating different locomotor skills Jumps rope in time to music without missing beats or jumps for at least two minutes Bounces a ball in various directions Stops a rolling ball with one foot Traverses a horizontal ladder by the use of the hands alone	Performs all locomotor and nonlocomotor movements with efficiency and consistency on command and with and without rhythmic accompaniment Performs six stunts on a mat with and without a partner Rallies a ball off of a wall for ten consecutive times, using only the feet Does a rhythmic dance, using a wand, hoop, or scarf Walks across and back on a balance board without a fall and with the eyes closed	Easy activities
Balances on a teeter board while doing various tasks with a beanbag (touching parts of the body, throwing and catching by oneself and with others, and so on) Rolls safely in a variety of ways Bounces a ball in and out of the space around obstacles while changing hands Does at least six different stunts or tasks on a Stegel (or appropriate substitute) Lifts heavy objects, using leg muscles Dodges obstacles, balls, and moving people successfully while performing various locomotor movements	Creates a jump-rope routine with and without a partner Throws a ball to hit a moving target Uses playground apparatus with ease and for its primary purpose (climbing, swinging, sliding, hip rolls, arm and leg traverses of ladders, and so on) Volleys a ball against a wall with a paddle ten times in a row and volleys a ball back and forth with a partner ten times, using only the hands Catches and throws a Frisbee with a partner 12 consecutive times	Moderately difficult activities
Performs six of more different activities on a walking board while moving at different levels Works with small groups to develop creative dances that tell a story or reflect a theme (seasons, occupations, and so on) Walks, with ease and for long periods, over and around obstacles while on stilts Follows, without prompting, directions written on station cards Performs square dances that call for the following of simple directions	Develops a series of locomotor and nonlocomotor movements without verbal prompting and with or without rhythms Catches and throws consistently while standing still or moving Dribbles a ball easily in and out of the space around obstacles by the use of either hands or feet Performs a headstand for at least ten seconds and recovers with ease and control Creates and plays, with or without equipment, games involving four or more motor skills	Challenging activities

Basic Accountability Activities for Goal 4: Physical Fitness

	Level I	Level II	Level III
Easy activities	Moves in and around the general space without touching others or losing balance when asked to stop or change direction Demonstrates good posture regularly while sitting, standing, or walking Plays one kind of hopscotch successfully Jumps rope at least ten times Takes weight on the hands by falling with control	Balances on one foot for ten seconds Performs ten full arm pulls while holding with both hands a one-inch-wide rubber band made of an inner tube Plays an organized game of three-person tag and avoids being tagged for at least 30 seconds Does an inchworm walk the length of a mat Jumps rope 30 times on each foot	Does a whole top spin and lands in complete control (no wiggling feet, no falling off balance) Does one pull-up Plays Skin the Cat on a chinning bar Lies prone, clasps the hands behind the head, and arches the back so that the head rises at least 12 centimeters off the ground Can run 400 meters without stopping
Moderately difficult activities	Hops ten times without falling down or putting the nonhopping foot on the ground Jumps across a "brook" at least one meter wide Dodges classmates while quickly running around the general space Demonstrates a full range of motion in arm and leg swings and stretches Jumps rope at least 30 times	Demonstrates dynamic balance by staying on a teeterboard for ten seconds Crosses a horizontal ladder, using a swinging hand-over-hand technique Does a grapevine walk for a distance of ten meters Goes over a broomstick while holding both ends of the broomstick Jogs for the duration of one fast-tempo record	Roller-skates a circular course (at least 60 meters) three times without falling down Does one dip on the ends of the parallel bars Slides and touches one line three meters to the left and another line three meters to the right without crossing the feet for a total of four times in 30 seconds (over is once, back is twice) Jumps rope for the duration of a fast-tempo musical record (maximum time: three minutes)
Challenging activities	Walks over and back on a balance beam Does a spider walk across parallel bars Crawls, creeps, jumps over, and walks or runs through a maze of cones, doweling, and hula hoops set up by the instructor Does a crab walk for a distance of three meters Participates in regular physical activities without having to have extra rest periods	Does a diver's stance (weight on two feet, stand on tiptoes, arms outstretched forward) for ten seconds with the eyes closed Climbs a rope or pole three meters high, using hands and feet Jumps through each tire in a 12-tire maze without falling down Runs 100 meters without stopping	Hops ten times on each foot while balancing a beanbag on the head and on the nonhopping foot Lifts a classmate of similar weight and holds the classmate in a fireman's carry for six seconds Does three forward and backward rolls under control Runs 100 meters in 16 seconds Does a double-spin rope jump six times in a row

Basic Accountability Activities for Goal 4: Physical Fitness (Continued)

Level IV	
Does a headstand, tripod, or handstand for at least six seconds and recovers with control Jumps from the ground, grasps a horizontal bar, and hangs from it for 20 seconds Does a split and returns to a stand Runs or jogs for five kilometers (but no more than one-half kilometer per session) during one quarter of the school year	Easy activities
Walks back and forth on a balance beam while balancing a beanbag on the head Does three pull-ups Sets up a Stegel and does a minimum of ten different stunts selected by the student Negotiates at least six obstacles on a fitness course measuring arm strength, agility, leg power, cardiovascular endurance, and flexibility	Moderately difficult activities
Does forward and backward rolls on a balance beam without falling off Climbs a rope or pole three meters high, using only the hands Vaults a vaulting box in two different ways Runs or jogs ten kilometers (one-half kilometer maximum run per session) during one quarter of the school year	Challenging activities

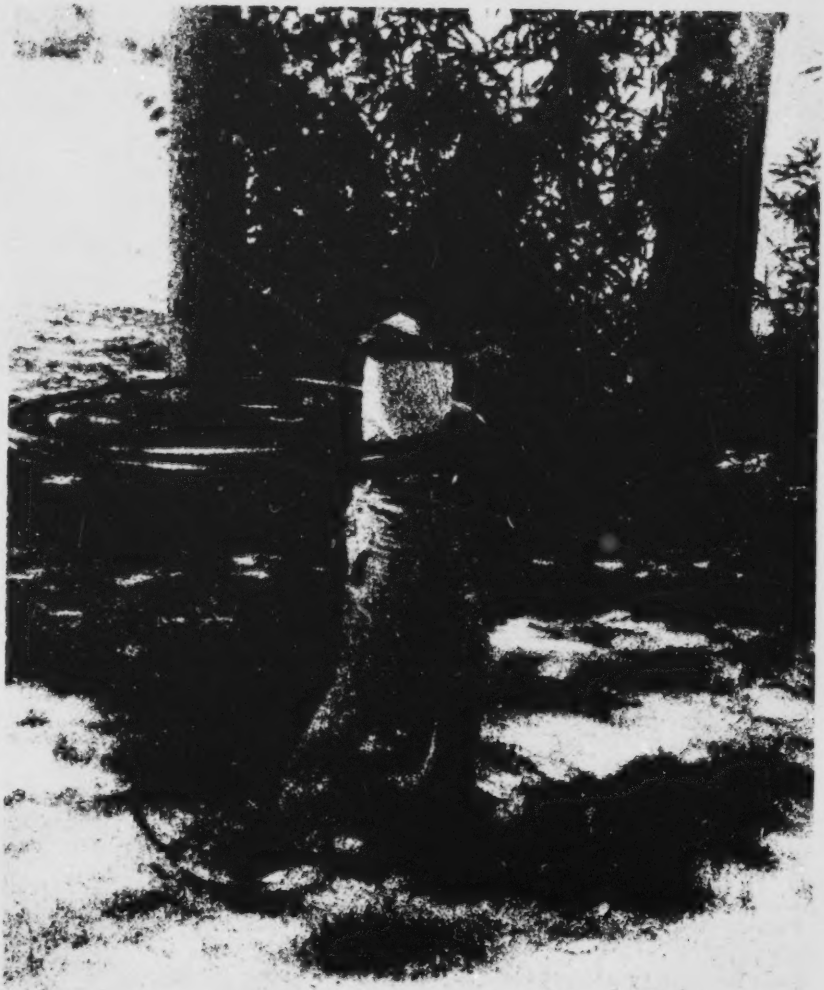
Basic Accountability Activities for Goal 5: Interest in Recreation

	Level I
Easy activities	Plays constructively with wheeled toys under supervision Knows where the school playground is and can follow directions to get there Plays contentedly and constructively in a sandbox with a friend Engages in a variety of activities during recess and lunch
Moderately difficult activities	Plays with wheeled toys constructively without direct supervision Goes directly to and comes directly from the playground with or without direct supervision Participates actively in games or dances involving dramatic expression Plays a variety of games at home and is willing to tell the class about them
Challenging activities	Seeks to play on a variety of wheeled toys and, when given the opportunity, uses them for their intended purpose Creates a safe play area in the classroom and decides on a suitable activity Makes up stories or plays and acts them out Likes to paint or draw Jumps rope individually or with others during recess without being prompted

Basic Accountability Activities for Goal 5: Interest in Recreation

(Continued)

Level II	Level III	Level IV	
Plays safely on various kinds of apparatus in various places on the playground Enjoys putting puzzles together or playing quiet games contentedly Dances spontaneously to pulsating rhythms Talks about recreational activities the family engaged in over the weekend (for example, playing catch, taking a hike, going to a movie, and so on)	Knows that recreational facilities exist in the community and requests to go to them sometimes Knows the rules and has the skills to play a minimum of four different games or sports Makes and flies a kite Cares for an animal and plays with it gently Joins in a planned summer recreation program	Knows where school and community recreational facilities are and what activities are best suited for various sites Engages in sports activities, rhythms, and quiet games with equal enthusiasm Chooses a variety of worthwhile recreational activities to participate in during recess Knows the jargon of at least three professional sports Makes a creative arts and crafts product	Easy activities
Challenges classmates to informal competition on the playground Plays a variety of games if supervised (has skill but needs assistance with rules) Knows the difference between free time and work time Likes to go with others and can help fly a kite Creates a rhythmic sound with the hands and feet	Plays in safe places Goes to community recreation sites regularly Gets into a variety of organizational patterns for competition (shuttle relay, straight line of four, soccer team lineup, court position for foursquare, and so on) Takes part actively in pickup games (for example, work-up, long base, line soccer) Creates a rhythmic sound with some equipment or instrument	Avoids unsafe play areas Takes part regularly in some kind of after-school sports activity (formal or informal) Talks about being involved regularly in a variety of recreational activities Creates enjoyable table games from assorted props Plants and tends a garden Swims safely	Moderately difficult activities
Plays a variety of rainy-day games with enthusiasm Reports about playing games with others in the neighborhood Draws and paints recognizable objects Gets into a shuttle relay formation with little prompting Creates new, worthwhile activities to perform during recess or lunch Teaches others to perform the activities described previously	Goes and comes from neighborhood play areas safely Writes poems and interprets them through movement Roller-skates or ice-skates with ease Chooses to respond to new challenges or work on difficult movement tasks during recess Discusses intelligently sports activities seen on television	Cautions peers to avoid unsafe or unsuitable play areas Passes the obstacle ride at a bicycle rodeo Plays a wide range of games (knows the rules and can play at least eight different games) Plans and helps conduct enjoyable activities for a class picnic Baits a hook and goes fishing	Challenging activities



Selected References

Action for Outdoor Recreation for America. A digest of the report of the Outdoor Recreation Resources Review Commission (ORRRC), with suggestions for citizen action. Washington, D.C.: Citizens Committee for the ORRRC Report, 1964.

Administrative Handbook for Physically Handicapped Pupils in Remedial Physical Education. Prepared by the Remedial Physical Education Section. Whittier, Calif.: Lowell Joint Elementary School District, 1974.

Annarino, Anthony A. *Fundamental Movement and Sport Skill Development for the Elementary and Middle Schools.* Columbus, Ohio: Charles E. Merrill Publishing Co., 1973.

Annotated Bibliography on Perceptual-Motor Development. Washington, D.C.: American Association for Health, Physical Education, and Recreation, 1973.

Arnheim, Daniel D.; David Auxter; and Walter C. Crowe. *Principles and Methods of Adapted Physical Education* (Second edition). St. Louis: C. V. Mosby Co., 1969.

Arnheim, Daniel D., and Robert A. Pestolesi. *Developing Motor Behavior in Children: A Balanced Approach to Elementary Physical Education.* St. Louis: C. V. Mosby Co., 1973.

Barrett, Kate R. *Exploration: A Method for Teaching Movement.* Madison, Wis.: College Printing & Typing Co., Inc., 1965.

Bartelt, M. Jeanne. *Tube Activities.* ECE No. 3. Carmichael, Calif.: San Juan Unified School District, 1969.

Blackmarr, Syd. "Hope: 'Every Child a Winner'," *American Education* (May, 1974).

Blackmarr, Syd; Martha Owens; and Susan Rockett. *Every Child a Winner: A Practical Approach to Movement Education.* Atlanta: Georgia State Department of Education, 1974.

Body Control. Edited by Jack Murtha. Yuba City, Calif.: Sutter County Schools Office, 1975.

Bornell, Donald G. *Movement Is Individuality.* Santa Barbara, Calif.: Santa Barbara County Schools Office, n.d.

Children in Action: A Kindergarten Fitness Program. Prepared by the Division of Instructional Services. Instructional Bulletin No. EC-81. Los Angeles: Los Angeles City Schools, 1964.

Children in Action: A Primary Fitness Program, Grades 1 and 2. Prepared by the Division of Instructional Services. Instructional Bulletin No. EC-82. Los Angeles: Los Angeles City Schools, 1964.

Children's Dance. Edited by Gladys Andrews Fleming. Washington D.C.: American Association for Health, Physical Education, and Recreation. 1973.

Cochran, Eleanor V. *Teach and Reach That Child.* Palo Alto, Calif.: Peek Publications, 1971.

Corbin, Charles B. *A Textbook of Motor Development.* Dubuque, Iowa: William C. Brown Co., Pubs., 1973.

Cowart, James F. *Instructional Aids for Adaptive Physical Education.* Hayward, Calif.: Alameda County School Department, 1977.

Cratty, Bryant J. *Movement Perception and Thought: The Use of Total Body Movement as a Learning Modality.* Palo Alto, Calif.: Peek Publications, 1969.

Cratty, Bryant J., and others. *Movement Activities, Motor Ability, and the Education of Children.* Springfield, Ill.: Charles C. Thomas, Publisher, 1970.

Creativity: Its Educational Implicatons. Edited by John Curtis Gowan, George D. Demos, and E. Paul Torrance. New York: John Wiley & Sons, Inc., 1967.

Dauer, Victor P., and Robert P. Pangrazi. *Dynamic Physical Education for Elementary School Children* (Fifth edition). Minneapolis: Burgess Publishing Co., 1975.

The Development of Basic Motor Skills: Teaching Guide for Primary Physical Education. Prepared by an Alameda County School Department committee. Hayward, Calif.: Alameda County School Department, 1968.

Development of Human Values Through Sports. Proceedings of a national conference held at Springfield College, Springfield, Mass., Oct. 12–14, 1973. Edited by Reuben B. Frost and Edward J. Sims. Washington, D.C.: American Alliance for Health, Physical Education, and Recreation, 1974.

Diem, Liselott. *Who Can . . .* Frankfort, Germany: Wilhelm Limpert, 1957.

Do Your Students Need Perceptual-Motor Training? Checklist prepared by M. Jeanne Bartelt. Carmichael, Calif.: San Juan Unified School District, 1975.

Early Childhood Education in Action. Prepared by the Office of Information/Program Dissemination. Sacramento: California State Department of Education. 1975.

Essentials of a Quality Elementary School Physical Education Program. A position paper. Washington, D.C.: American Association for Health, Physical Education, and Recreation, 1970 (brochure).

Exploration Movement. Grade two. Developed by the Primary Physical Education Curriculum Committee. Carmichael, Calif.: San Juan Unified School District, 1974.

"A Few Suggestions for Movement Activities for Young Children." Prepared by Carol E. Clark. Los Angeles: Division of Curriculum and Instructional Services, Office of the Los Angeles County Superintendent of Schools, n.d.

Flinchum, Betty M. *Motor Development in Early Childhood.* St. Louis: C. V. Mosby Co., 1975.

Freed, Alvyn M. *T. A. for Tots and Other Prinzes.* Transactional Analysis for Everybody Series. Sacramento, Calif.: Jalmar Press, Inc., 1973.

Frostig, Marianne, and Phyllis Maslow. *Frostig MGL–Move-Grow-Learn.* Chicago: Follett Publishing Co., 1969.

Frostig, Marianne, and Phyllis Maslow. *Frostig MGL–Move-Grow-Learn: Teacher's Guide.* Chicago: Follett Publishing Co., 1970.

Frostig, Marianne, and Phyllis Maslow. *Movement Education: Theory and Practice.* Chicago: Follett Publishing Co., 1970.

Gallahue, David L., and William J. Meadors. *Let's Move: A Physical Education Program for Elementary School Teachers.* Dubuque, Iowa: Kendall/Hunt Publishing Co., 1974.

Games for Kindergarten, Grade 1, Grade 2. Prepared by the Instructional Planning Division. Publication No. EC-396. Los Angeles: Los Angeles City Schools, 1974.

Greer, Mary, and Bonnie Rubinstein. *Will the Real Teacher Please Stand Up? A Primer in Humanistic Education.* Pacific Palisades, Calif.: Goodyear Publishing Co., Inc., 1972.

Guide for Planning K–6 Physical Education Programs. Compiled by the Bureau of Elementary Curriculum Development. Albany: New York State Education Department. 1975.

Hackett, Layne C. *Movement Exploration and Games for the Mentally Retarded.* Palo Alto, Calif.: Peek Publications, 1970.

Hackett, Layne C., and Robert G. Jenson. *A Guide to Movement Exploration* (Second revised edition). Palo Alto, Calif.: Peek Publications, 1973.

Harrow, Anita J. *A Taxonomy of the Psychomotor Domain: A Guide for Developing Behavioral Objectives.* New York: David McKay Co., Inc., 1972.

Homemade Supplies and Equipment for Perceptual Motor and Physical Education Program. Prepared by M. Jeanne Bartelt. Carmichael, Calif.: San Juan Unified School District, 1975.

Hunsicker, Paul, and Guy G. Reiff. *AAHPER Youth Fitness Test Manual* (1975 edition). Washington, D.C.: American Alliance for Health, Physical Education, and Recreation, 1975.

Hunt, Valerie, and Becky Egle. *Movement Education for Preschool Programs.* St. Ann, Mo.: National Program on Early Childhood Education of CENREL, Inc., 1972.

"Individually Guided Education for Junior High Girls," *Physical Education Newsletter* (March 15, 1976).

Instruction of Physically Handicapped Pupils in Remedial Physical Education (1973 edition). Prepared by Genevie Dexter, Consultant in Physical Education. Sacramento: California State Department of Education, 1973.

K–3 Physical Education Guide. Compiled by Donald F. Dyer and Evelyn Bjugstad. Richmond, Calif.: Richmond Unified School District. 1975.

Keogh, Jack. "Guidelines for Physical Activity in Early School Years." Presented at the Conference on Handicapped Children, Peoria, Ill., March 13, 1974.

Kirchner, Glenn. *Physical Education for Elementary School Children* (Third edition). Dubuque, Iowa: William C. Brown Co., Publishers, 1966.

Kirchner, Glenn; Jean Cunningham; and Eileen Warrell. *Introduction to Movement Education: An Individualized Approach to Teaching Physical Education.* Dubuque, Iowa: William C. Brown Co., Publishers, 1966.

Knowledge and Understanding in Physical Education. Washington, D.C.: American Association for Health, Physical Education, and Recreation, 1969.

Kratz, Laura E. *Movement Without Sight: Physical Activity and Dance for the Visually Handicapped.* Palo Alto, Calif.: Peek Publications, 1973.

Lawrence, Connie Curry, and Layne C. Hackett. *Water Learning: A New Adventure.* Palo Alto, Calif.: Peek Publications, 1975.

Learning Through Movement: Physical Education Activities in Elementary Schools to Reinforce Reading Skills. Prepared by the Instructional Planning Division. Publication No. EC-371. Los Angeles: Los Angeles City Schools, 1974.

Learning to Move–Moving to Learn. Compiled by the Division of Instructional Planning and Services Instructional Planning Branch. Publication No. EC-260. Los Angeles: Los Angeles City Schools, 1968.

Lerch, Harold A., and others. *Perceptual-Motor Learning: Theory and Practice.* Palo Alto, Calif.: Peek Publications, 1974.

Lindsay, S. Patricia. *Perceptual Motor Programming.* Santa Ana, Calif.: Friis-Pioneer Press, 1974.

Logsdon, Bette J., and Kate R. Barrett. *Ready? Set . . . Go!* Bloomington, Ind.: National Instructional Television Center, 1969.

Logsdon, Bette J., and Kate R. Barrett. *Ready? Set . . . Go!* (Level two). Bloomington, Ind.: National Instructional Television Center, 1970.

Lowell Joint School District Physical Education. Coordinated by Bill Stoner and Pat Lindsay. Whittier, Calif.: Lowell Joint Elementary School District, 1976.

A Manual of Physical Education Motor-Fitness Activities for the Kindergarten and Primary Grades. Alameda, Calif.: Alameda City Unified School District, 1968.

The Melrose Movement: Fitness Scaled to Fun. Directed by Philip Rountree. Lake City, Fla.: Columbia County Board of Public Instruction, n.d.

Moran, Joan M., and Leonard H. Karakian. *Movement Experiences for the Mentally Retarded or Emotionally Disturbed Child.* Minneapolis: Burgess Publishing Co., 1974.

More Fun with Apparatus for Elementary School Children. Prepared by the Instructional Planning Division. Publication No. EC-442.1. Los Angeles: Los Angeles City Schools, 1975.

More Fun with the Balance Beam. Prepared by the Instructional Planning Division. Publication No. EC-442.2. Los Angeles: Los Angeles City Schools, 1975.

More Fun with Parachutes for Elementary School Children. Prepared by the Instructional Planning Division. Publication No. EC-442.3. Los Angeles: Los Angeles City Schools, 1975.

More Fun with Rope Jumping for Elementary School Children. Prepared by the Instructional Planning Division. Publication No. EC-442.4. Los Angeles: Los Angeles City Schools, 1975.

More Fun with Stunts and Tumbling for Elementary School Children. Prepared by the Instructional Planning Division. Publication No. EC-442.5. Los Angeles: Los Angeles City Schools, 1975.

Mosston, Muska. *Teaching Physical Education.* Columbus, Ohio: Charles E. Merrill Publishing Co., 1966.

Motion and Direction: Physical Education Curriculum Guide, Grades K–12. Indianapolis: Indiana State Department of Public Instruction, 1976.

Movement Exploration: A Discovery Approach. Oklahoma City: Oklahoma State Department of Education, n.d. (brochure).

Movement: Physical Education in the Primary Years. Prepared by the Department of Education and Science and the Central Office of Information. London: Her Majesty's Stationery Office, 1972.

Noon Recreation Directors' Handbook (1965 edition). Prepared by the Division of Elementary Education. Los Angeles: Los Angeles City Schools, 1965.

O'Neil, John J. "Designing the Elementary PE Curriculum to Meet Performance Objectives," *Physical Education Perspective* (March, 1976).

Pangrazi, Robert P., and Victor P. Dauer. *Lesson Plans for Dynamic Physical Education.* Minneapolis: Burgess Publishing Co., 1975.

Park Avenue Early Childhood Physical Education (Grades two, three). Yuba City, Calif.: Office of the Sutter County Superintendent of Schools, 1974.

Park, Roberta J. "Movement Education in Elementary School Physical Education." Berkeley: University of California, n.d.

Park, Roberta J., and Barbara A. Heisler. "School Programs Can Foster Creativity Through Physical Education," *Education,* Vol. 95, No. 3, n.d.

Perceptual-Motor Skills: Continuing Progress Checklist, Kindergarten Through Grade Three. Santa Rosa, Calif.: Sonoma County Office of Education, n.d.

Physical Activity Programs and Practices for the Exceptional Individual. Third National Conference: "The Challenge of Change," Queen Mary, Long Beach, California, Nov. 8–9, 1974.

Physical Education and Reading: A Winning Team (Revised edition). Prepared by the Early Childhood and Elementary Education Section. Tallahassee: Florida State Department of Education, 1975.

Physical Education Curriculum for the Mentally Handicapped. Prepared by Donald G. Voss. Madison: Wisconsin State Department of Public Instruction.

Physical Education Framework for California Public Schools: Kindergarten Through Grade Twelve. Prepared by the Physical Education Framework Committee and adopted by the California State Board of Education. Sacramento: California State Department of Education, 1973.

Physical Education in the Elementary Schools: First Grade. Bulletin No. 686. Austin: Texas Education Agency Publications, 1969.

Physical Education in the Elementary Schools: Guidelines for Grades 1–6. Bulletin No. 685. Austin: Texas Education Agency Publications, 1969.

Physical Education in the Elementary Schools: Second Grade. Bulletin No. 687. Austin: Texas Education Agency Publications, 1969.

Physical Education in the Elementary Schools: Third Grade. Bulletin No. 700. Austin: Texas Education Agency Publications, 1970.

Physical Education Teaching Guide in Stunts and Tumbling. Prepared by an El Monte School District Physical Education Committee. El Monte, Calif.: El Monte School District, 1965.

Playground and Field Markings for Elementary Schools. Prepared by California Area VI county physical education consultants. Los Angeles: Office of the Los Angeles County Superintendent of Schools, n.d.

Porter, Lorena. *Movement Education: A New Direction in Elementary School Physical Education.* Washington, D.C.: American Association of Elementary, Kindergarten, and Nursery Education, 1969.

Professional Preparation in Dance, Physical Education, Recreation Education, Safety Education, and School Health Education. Washington, D.C.: American Association for Health, Physical Education, and Recreation, 1974.

Project C.O.P.E.–Curriculum Objectives for Physical Education: Fundamentals for Movement. Cluster VII.A. Prepared by project staff through the Florida Educational Research and Development Program. Tallahassee: Florida State Department of Education, 1974.

Promising Practices in Elementary School Physical Education. Washington, D.C.: American Association for Health, Physical Education, and Recreation, 1969.

Rasmus, Carolyn, and John Fowler. *Movement Activities for Places and Spaces.* Washington, D.C.: American Alliance for Health, Physical Education, and Recreation, 1977.

Report of the Task Force on Early Childhood Education. Sacramento: California State Department of Education, 1972.

Rhythmic Movement Activities for Primary Grades. Prepared by Carol E. Clark. Laco No. 98. Los Angeles: Office of the Los Angeles County Superintendent of Schools, 1956.

Rope Jumping Activities. Compiled and edited by M. Jeanne Bartelt. Carmichael, Calif.: San Juan Unified School District, 1974.

Selected Elementary School Physical Education Activities. Alameda, Calif.: Alameda County School Department, 1973.

Sequenced Instructional Programs in Physical Education for the Handicapped. Prepared by a project team and the Special Education Branch. Los Angeles: Los Angeles City Schools, 1970.

Sinclair, Caroline B. *Movement of the Young Child: Ages Two to Six.* Columbus, Ohio: Charles E. Merrill Publishing Co., 1973.

Special Olympics Training Plan. Washington, D.C.: Joseph P. Kennedy Jr. Foundation, 1969 (brochure).

Stein, Joe. *Developing Ball Skills Through Movement Exploration.* Campbell, Calif.: Enrichment Materials Co., 1969.

Stein, Joe. *Head Over Heels:* Teachers Handbook. Campbell, Calif.: Enrichment Materials Co., 1963.

Stein, Joe. *Show Me! 52 Perceptual-Motor Learning Centers (Illustrated): Preschool Through Elementary Grades.* Campbell, Calif.: Enrichment Materials Co., 1973.

Taylor, Carla. *Rhythm: A Guide for Creative Movement.* Palo Alto, Calif.: Peek Publications, 1974.

Tillotson, Joan, and others. *A Program of Movement Education for the Plattsburgh Elementary Public School.* Final report of an ESEA, Title III, program funded in 1966. Washington, D.C.: U.S. Office of Education, Department of Health, Education, and Welfare, 1969.

Tones of Theory: A Theoretical Structure for Physical Education–A Tentative Perspective. Washington, D.C.: American Association for Health, Physical Education, and Recreation, 1972.

Training of Perceptual Motor Skills: Teacher's Resource Guide, Kindergarten-Primary Level. Developed by a Hueneme Elementary School District committee. Ventura: Ventura County Board of Education, 1969.

Urbina, Lonnie R., and Lee A. Tinder. *Movement Education.* Pasadena, Calif.: Jefferson Primary School, Pasadena Unified School District, n.d.

What Every Parent Should Know About the New Physical Education. Washington, D.C.: American Association for Health, Physical Education, and Recreation, n.d. (pamphlet).

Yates, Tommye C. *Learning Through Movement: Developmental and Conceptual Approach Through the Interaction of Movement and Language.* Lafayette, Ga.: Northwest Georgia Cooperative Educational Services Agency, 1974.

Y-Camp Is a Part of Growing Up. Sacramento, Calif.: Northeast YMCA, n.d. (brochure).

Audiovisual Materials

Motion Pictures

Basic Movement; Movement Awareness; Manipulative Skills; Functional Fitness (1969). Series of 24 loop films. Super 8mm, color, silent, 3–4 minutes each. Available for sale only from Holt, Rinehart & Winston, 383 Madison Ave., New York, NY 10017.

Creative Movement for the Developing Child (1972). 16mm, black and white, sound, 25 minutes. Available (for sale or rental) from Clare Cherry, Congregation Emmanu El Nursery School, 3512 A St., San Bernardino, CA 92405.

Dance for Joy (1971). 16mm, color, sound, 20 minutes. Available from Documentary Films, 3217 Trout Gulch Road, Aptos, CA 95003.

Every Child a Winner (1974). 16mm, color, sound, 20 minutes. Available from AAHPER, 1201-16th St., N.W., Washington, DC 20036.

Free to Move (1971). 16mm, color, sound, 35 minutes. Available from Southern Film Productions, Brockenhurst Film Studios, Brockenhurst, Hampshire, SO 45 Road, England.

Innovations in Elementary School Physical Education (1969). 16mm, color, sound, 30 minutes. Available from Crown Films, West 503 Indiana Ave., P.O. Box 890, Spokane, WA 99210.

Looking for Me (1971). 16mm, black and white, sound, 29 minutes. Available (for sale or rent) from the University of California, Extension Media Center, Berkeley, CA 94720.

Movement Education (1968). Series of six films. 16mm, color, sound, 24–40 minutes each. Available from Audiovisual Center, Simon Fraser University, Burnaby 2, British Columbia, Canada.

Movement Exploration Applied to Soccer (1970). 16mm, sound, 30 minutes. Available from Quinn Laboratories, Ltd., or write to Glenn Kirchner, Simon Fraser University, Burnaby 2, British Columbia, Canada.

Moving/Making/Me (1972). 16mm, black and white, sound, 28 minutes. Available (for sale or rent) from Realist Filmmakers, 196 North Park, Buffalo, NY 14216.

Physical Education–Lever to Learning (1969). 16mm, color, sound, 20 minutes. Available (for sale or rent) from Stuart Finely, Inc., 3428 Mansfield Road, Falls Church, VA 22041.

Ready, Set, Go (1969). Two series (levels I and II) of 30 television lessons, 20 minutes each. Available for sale only from the National Instructional Television Center, Box A, Bloomington, IN 47401.

Sensorimotor Training (1968). 16mm, color, sound, 24 minutes. Available from Valdhere Films, 3060 Valleywood Drive, Kettering, OH 45429.

Thinking, Moving, Learning (1970). 16mm, color, sound, 20 minutes. Available (for sale only) from Bradley Wright Films, 309 N. Duane Ave., San Gabriel, CA 91775.

A Time to Move (1970). 16mm, black and white, sound, 30 minutes. Available (for sale or rent) from Early Childhood Productions, Box 352, Chatsworth, CA 91311.

Up and Over: Exploring the Stegel (1971). 16mm, color, 20 minutes. Available (for sale only) from Bradley Wright Films, 309 N. Duane Ave., San Gabriel, CA 91775.

Recordings[1]

Ba-Q Dance. Includes ten pairs of coconut shells.
Basic Concepts Through Dance (body image).
Basic Concepts Through Dance (position in space).
Basic Rhythms.
Danish Ball Rhythms.
Developing Perceptual Motor Needs of Primary-Level Children.
Finger Games.
Fundamental Rhythms.
Lumi Sticks. Includes 24 sticks and 12 instructional sets.
Mix and Match: Activities for Classification (1976).
Poi-Poi Balls. Includes 24 balls and 12 instruction sheets.
RCA All-Purpose Folk Dances.
RCA First Folk Dances.
RCA Folk Dances for Fun.
Rhythmic Parachute Play. Includes manual.
Ribbon Sticks. Includes 12 ribbon sticks (four colors) and 12 instruction sheets.
Simplified Folk Songs.

[1] All recordings are available from Educational Activities, P.O. Box 392, Freeport, N.Y., *except* the RCA records, available from Ginn & Company, Palo Alto, CA 94304; and the *Mix and Match* recording, available from Rhythm Productions, Los Angeles.

Appendix
Resources for Enhancing the Physical Education Program

PHILOSOPHY

Essentials of a Quality Elementary School Physical Education Program*

The Child

We believe:

1. Each child is a unique individual with differing physical, mental, emotional, and social needs.
2. Every child has the need and right to benefit from physical education experiences.
3. Through the teaching of carefully planned movement experiences the child:
   a. Learns to express his understandings of himself and his environment
   b. Becomes more proficient in movement skills which allow him to participate more fully in a variety of life experiences
   c. Improves in muscular strength, endurance, flexibility, agility, balance, and coordination and in his knowledge and understanding of how these factors relate to life-long physical fitness
4. Each child should have continuous learning experiences in physical education each year he is in school.

The Teacher

We believe:

1. Teachers of elementary school physical education must understand human movement, child growth and development, [and] current learning theories and [must] be able to work effectively with children.
2. A qualified elementary shool physical education teacher should be an involved and contributing staff member of the elementary school.
3. To assure that the most meaningful learning takes place, both the physical education teacher and the classroom teacher should work together to develop an understanding of the children and, through this understanding, should provide a program which is commensurate with the children's needs. Although the physical educator assumes the primary role in conducting the program, it is essential that he regard himself as one part of the total educational process.

   When classroom teachers teach physical enducation, it is imperative that they be provided with regular leadership and guidance from resource people who are qualified by education and experience in elementary school physical education.
4. In schools where differentiated staffing patterns are practiced, the value of auxiliary personnel to assist the physical education teacher should not be overlooked.
   a. The use of teacher aides and paraprofessionals as supporting staff can do much to create effective and purposeful teaching teams in physical education as well as in other subject areas.
   b. The unity of purpose and program can be enhanced when staffing patterns permit all teachers, including the physical education teacher, to plan and evaluate (and sometimes teach) as a team working toward common goals.
   c. Guidelines for the utilization of professional personnel (including the use of differentiated staffing) should be developed jointly by the physical education teachers and the school administration.

Teacher Preparation

We believe:

1. Professional education background for the physical education teacher should be developed upon a liberal arts base of the humanities, social sciences, physical sciences, and biological sciences. Professional preparation courses should include:
   a. Study of child growth and development with an emphasis on motor development and learning
   b. Study of the nature and function of human movement
   c. Study of learning processes and factors that facilitate learning and teaching strategies as they relate to learning outcomes
   d. Study of development of curriculum to include movement experiences appropriate for all elementary school children
   e. Study of early childhood and elementary school curriculum as a phase of continuing education
   f. Directed laboratory experiences focusing on learning to critically observe the movement of children in an elementary school[1]
2. Preparation for the classroom teacher should include an understanding of the relationship of physical and motor development to the total learning experience of the child. Coursework in movement skills, methods, and content of elementary school physical education should be required. Laboratory experiences in working with young children in physical education are essential.
3. Inservice opportunities should be provided frequently for all personnel concerned with physical education programs for children.
4. It is imperative that teachers of classes concerned with preservice and inservice education in physical education have had successful recent and continuing work with children.
5. Participation in local, state, and national organizations should be encouraged as a means of keeping informed of trends, issues, and new developments in the profession.

*Reprinted from *Essentials of a Quality Elementary School Physical Education Program: A Position Paper* (Washington, D.C.: American Association for Health, Physical Education, and Recreation, 1970) by permission of the publisher.

[1] *Professional Preparation of the Elementary School Physical Education Teacher*, AAHPER (Washington, D.C., 1969).

Instructional Program

We believe:

1. A well-conceived and well-executed program of physical education will contribute to the development of self-directed, self-reliant, and fully functioning individuals capable of living happy, productive lives in a democratic society.
2. A comprehensive physical education program for all children has as its foundation a common core of learning experiences. This common core of learning is concerned with efficient body management in a variety of movement situations. It serves the divergent needs of all pupils—the gifted, the slow learner, the handicapped, the culturally deprived, and the average—and is geared to the developmental needs of each child.
3. The program must be planned and conducted to provide each child with maximal opportunities for involvement in situations calling for mental, motor, and emotional responses which will result in optimal and desirable modifications in behavior: skills, knowledges, and attitudes.
4. A variety of learning experiences should be planned and carried out to emphasize the development of basic concepts, values, and behaviors associated with the ultimate goal for the physically educated person.
5. Curricular content should be so organized that levels of learning in attitudes, understandings,[2] and skills are recognized and can take place in a sequential and developmental arrangement.
6. The instructional program should be designed to: (1) encourage vigorous physical activity and attainment of physical fitness; (2) develop motor skills; (3) foster creativity; (4) emphasize safety practices; (5) motivate expression and communication; (6) promote self-understanding and acceptance; and (7) stimulate social development. It should include such experiences as basic movement, dance, games, practice in sport skills, stunts, and tumbling work with large and small apparatus. When possible, the program should include aquatics. Each must be so structured that it is interrelated wiht the others, permitting children to generalize from one learning experience to the next.
7. To deal effectively with the whole child, many styles of teaching must be brought to bear on the learning situation. These include both teacher-directed and self-directed learning. If learning is to be personalized and concerned with the cognitive and effective domains, problem-solving as a teaching strategy becomes vital.
8. To foster the development of generalizations and key concepts, a range of instructional aids as well as teaching styles must be employed. Innovative use of audiovisual materials, large and small group instruction, individual help, and interdisciplinary approaches must all be considered.
9. Opportunity should be provided for participation in organized intramurals and such extramural programs as play days and sports days. These should be designed to serve the purpose of the class instruction phase of the program.

Evaluation

We believe:

1. Evaluation must be a continuous and vital part of the physical education program. It is used to determine and clarify instructional purposes and to assess individual pupil progress in achieving program objectives.
   a. It is essential in the guidance of children toward the attainment of acceptable goals and in motiviation of children and teachers to bring about needed improvements.
   b. It provides the basis for assessing the behavioral response of the learner in relation to the planned learning experience and the development of learning experiences to follow.
   c. It should be utilized as one means of interpreting the program to parents and the community in order to provide for a better understanding of educational values and outcomes.
2. A variety of evaluative techniques should be used for determining individual differences and needs of elementary schoolchildren. Such techniques should include the use of teacher observation, class discussion, knowledge testing, anecdotal records, motor skill, and physical fitness assessment. The results of the use of these techniques should be interpreted in light of the local situation rather than solely in relation to national norms. It is more important to compare the records of the child's progress than it is to consider the child's rank in relation to other children.
3. Children need to be directly involved in their own ongoing evaluations of themselves, their groups, and of the program in relation to the realization of specific behavioral objectives.

[2] Knowledge and Understanding in Physical Education, AAHPER (Washington, D.C., 1969).

Time Allotment, Class Size
Teaching Load, Dress

We believe:

1. Pupils in elementary school should participate in an instructional program of physical education for at least 150 minutes per week in addition to time allotted for free and/or supervised play.
   a. To best serve the activity needs of children, a daily program is recommended.
   b. The length of the class period must be appropriate to the instructional purpose of the lesson and to the needs and maturation of the learner.
   c. The time allocated for instruction should be inclusive of time allotted for dressing, showering, recess, free and/or supervised play periods, and noon-hour activities.
2. Groupings for instruction in physical education should be appropriate to the objectives of the lesson being taught, and they should be ordinarily consistent in size with those of other subject areas and/or self-contained classes.
   a. Opportunities for individualizing instruction should be of primary concern in determining class groups.
   b. Class groupings must be flexible enough to provide for differences in interests, levels of maturity, size, abilities, and needs.
3. Consideration of the teaching load is crucial to effective, high-quality teaching. Personnel responsible for scheduling must consider the following factors:
   a. The number of different classes assigned to a physical education teacher in a day is a better criterion for determining teaching load than is the number of hours he teaches.
      For example: The teacher who is teaching 10 or 11 classes in a school day of approximately 5¼ hours has a greater load than the one teaching 6 or 7 classes in the same period of time. Planning for and adjusting to a new class every 30 minutes is far more demanding than changing groups every 45 to 50 minutes.
   b. Group or class scheduling should be planned to minimize equipment changes from one class to the next (e.g., scheduling all primary classes in a block of time). It is desirable to leave several minutes open between classes to enable the teacher to talk to individual students, make teaching notes, or confer with the classroom teacher.
   c. The physical education teacher needs time to *plan* his program; *coordinate* the total program; *consult* with teachers, principals, other resource teachers, and

parents; and to *work* with children needing additional help. Teachers who travel between schools during the day should be given special considerations to assure that they can function effectively as members of the teaching teams in the schools to which they are assigned.

4. Pupils and teachers should be appropriately dressed for the types of activities being conducted in the physical education class. Concern for freedom and quality of movement, as well as for safety, should influence the type of attire worn.

Equipment and Facilities

We believe:

1. Boards of education, through their regular school budget, should provide:
   a. Sufficient funds for the maintenance and purchase of supplies and equipment
   b. Adequate facilities and equipment for school and community use
2. Standards for the purchase of supplies and equipment should be developed jointly by the physical education teachers and the school administration.
3. All children should have many opportunities to participate in physical education activities; a goal of one ball, one rope, etc., per child is realistic for a physical education class. If children are to be physically active and fully experiencing the learning situation, ample equipment and supplies for each child are as essential as pencils and books in the classroom.
4. Sufficient indoor and outdoor facilities, equipment, and supplies should be provided in each of the elementary schools (e.g., adjustable apparatus which provides for climbing, swinging, jumping, crawling, hanging, and balancing).
5. School and community facilities and programs should be planned and used to supplement each other in serving the needs of children.
6. Blacktopped areas should be properly marked with circles, lines, courts, etc., to permit participation in a wide variety of activities appropriate for various age levels. Play spaces should be designed to permit creative and exploratory types of play. Apparatus should be selected (or created) for its developmental and educational value.[3]
7. Plans for new physical education facilities are the responsibility of the community as well as the school and should be developed in cooperation with physical education teachers, principals, and other resource persons. Personnel involved in planning should be guided by recent developments in instruction as well as construction.[4]

School-Related Programs

We believe:

1. The physical activity needs of elementary school age children can best be served through a program of instruction in physical education which is supplemented by other opportunities for participation that are provided by school, home, and community.
2. The school-related program should provide opportunities for further development of knowledge and skills gained in the instructional physical education program during such periods as recess, noon hour, and extended school-day programs. The program should be differentiated in content and organization to provide for the unskilled child as well as the skilled performer.
3. Extended opportunitites for continued participation in sport-type games, dance, gymnastics, and other activities should be offered in the intramural program for all boys and girls. This program usually starts in grade five as the desire for competition and group identification begins to emerge.
4. Competition at the elementary school level is a vital and forceful educational tool. Properly used it can stimulate a keen desire for self-improvement as well as create environments in which children, motivated by common purpose, unite in an effort to accomplish goals in a manner not unlike the roles they will play as adults in a democratic, competitive society. However, to be beneficial, competition must be success-oriented for all children and relevant to the school program. Carefully structured competitive experiences within the school, involving individual and group opportunities and developed and conducted to achieve specific behavioral objectives, are usually more congruent with elementary education goals than interschool competitive programs.

   If there is a desire to develop a program of interschool athletic competition for upper elementary school children, it should be considered carefully within the context of relative educational values for children of this age.[5] Such consideration should follow only after a sound physical education program has been provided for all the children in the elementary school as well as an intramural program for the upper elementary grades.

Elementary School Physical Education Commission of the AAHPER Physical Education Division (1968-69)

Donald Brault*
Madison Public Schools
Madison, Wisconsin

Madeline Boyer*
San Francisco State College
San Francisco, California

Ambrose Brazelton
State Department of Education
Columbus, Ohio

Herbert C. Karsten*
Willard Elementary School
Minneapolis, Minnesota

Sal E. Abitanta
State Department of Education
Trenton, New Jersey

Mary Ellen Rekstad
Towson State College
Towson, Maryland

Elsa Schneider
(Liaison)
U.S. Office of Education

Naomi Allenbaugh
(Liaison, Physical Education Division)
Ohio State University

Margie Hanson
(Liaison)
AAHPER

[3] *Physical Education for Children's Healthful Living,* Association for Childhood Education International (Washington, D.C., 1968).

[4] *Planning Areas and Facilities for Health, Physical Education and Recreation,* Athletic Institute and AAHPER (Chicago, 1965).

[5] *Desirable Athletic Competition for Children at Elementary School Age,* AAHPER (Washington, D.C., 1968).

*Members of editorial subcommittee.

Competition in the Physical Education Program*

Competition in physical education is a mixed blessing. It is one of the most powerful motivations known. It is enjoyable and can create deep reservoirs of compassion, tolerance, sharing, sacrifice, and concern for one's fellows. But competition is also a potent distracting and interfering element. Once it is introduced into an activity, it is almost impossible to raise any value higher than that of winning. Participants have little patience with the idea of losing games for a while against teams they can beat while improving their skills toward the long-range objective of beating better teams.

Coaches of athletic teams are careful how they use competition in sports. They concentrate on stimulating individuals to compete with themselves toward improving individual performance. They have few full-scale games. A coach will use ten games over a ten-week period to motivate 140 to 150 hours of nongame practice.

Two important points about competition in the physical education instructional program should be made:

1. Competition in the instructional physical education class may *inhibit* rather than *enhance* the improvement of individual pupil performance.
2. Techniques such as those offered by movement education offer a way to accomplish skill instruction outside the structure and limitations imposed by competitive sports.

Educators for years have discussed the means-ends relationships between teaching and learning. The message currently is coming through loud and clear that the means may well be shaping the ends rather than vice versa. How we teach may well be more important that what we teach. The medium may be more important than the message. The means may determine the end.

If the message is true, it is diametrically opposed to the generally accepted axiom that the ends should determine the means, form should follow function, the output desired should dictate the inputs utilized. And true the message may well be. Somehow one gets the feeling that, especially in physical education instruction, the cart is placed before the horse. We teach games but not the skills needed to play the games. We require children to join one another in vigorous competition but fail to equip them to be competitive. We believe children should learn how to compete because it is necessary for adulthood in our society but allow children no choice among the activities in which they are to compete—one of the most important facets of adult competition.

*From a statement written by Jack Murtha, Director, Instructional Services, Office of the Sutter County Superintendent of Schools, and issued by that office (1976). Used with permission.

Physical education instruction has long been committed to teaching young boys and girls the basic skills of popular sports, dance, and game activities. Likewise, it is committed to the development of physical fitness (muscular strength, muscular endurance, and cardiorespiratory endurance).

However, one of the strong points of our teaching technique has proved to be our weak point also. We believe in large doses of competition and use it generously in our teaching tactics. After many years it is becoming obvious that *when too much competition is introduced too early in the learning experience, skill development may suffer.* For example, teams are chosen for a softball game. Winning the game becomes more important than practicing the important skills of softball. Mary doesn't wear her glove because she can't catch with it on; the catcher doesn't try to throw the ball to second base because he might throw it wild; Jim takes Larry's place at bat because Larry can't hit; Sue never gets to pitch because she can't get the ball over the plate.

The instructional physical education class is more concerned with teaching Mary to catch with the glove on, the catcher to make accurate throws to second, Larry to hit, and Sue to pitch than it is with Team A beating Team B. Most of the time teachers spend with their classes in instructional physical education should be spent helping individuals improve their weakest skills and fitnesses.

If competition is a handicap to skill instruction but is important in the application of sports, dance, and game skills to contemporary life activities, how can a teacher's program be designed so that both skills and competition get a fair shake?

One possibility is a fairly recent innovation called *movement education.* This new and very flexible concept emphasizes competition against one's self, making winning possible whenever the individual improves. The motor skills are emphasized in a sequential manner somewhat isolated from distracting and complicating skills. For example, in a popular sport one skill may interfere with the practice of another; one must hit the ball before running or sliding into the bases; the pitcher must pitch a ball over the base before a batter can hit; the batter must hit a long fly before the outfielder can try to catch a fly ball; and so on. In movement education no such requirement exists.

Further, a popular sport is so well known that a structure of particular rules and strategy is imposed automatically whenever a game is played. Teachers who set out to teach weak players the skills of softball while the players are participating in a game quickly become aware that the children emphasize winning the game more than helping weak players learn skills. For example, a teacher places immature Harold on first base so that he can practice catching the ball; but, after Harold has missed three well-thrown balls

in a row, the complaints of his teammates are so loud the teacher moves him back to right field.

In movement education three principles help overcome the problem of unwholesome competition:

1. Competition is designed so that individuals try to best themselves or improve their own performance. It is not designed for one team to beat another. Team pressures of this type can inhibit the improvement of a weak individual's performance.
2. Themes or skills rather than popular games are emphasized. This emphasis eliminates the imposition of structured rules and strategies and the necessity of identifying a winner and a loser.
3. Pupils have the necessary practice equipment and a great deal of choice in the particular techniques and rates of improvement useful to them.

Physical educators might well learn from coaches. Fewer but more important games should be scheduled during class time. Individuals should be stimulated to compete against their own record and improve their own performance.

PROGRAM

Guidelines for Children's Dance*

The following guidelines are basic to children's dance development and, when adapted to age level, should form the major part of the dance curriculum from early through middle childhood and beyond. It is upon the success of these experiences, especially the first four, that satisfactory and satisfying dance learnings will depend.

1. *Experiencing Movement Elements.* Experiences evolving from the use of the movement elements of space, time and force, the development of an awareness of sequential changes in body shape, and the relationship of self to others and to the physical environment.
2. *Providing for Exploration.* Movement exploration, improvisation, investigation and invention, using dance ideas such as those evolving from experiences with movement elements, from imaginary and literary sources, from properties of various kinds, or from music and other types of sound accompaniment.
3. *Relating to Rhythm.* Experiences with movement which help to synchronize it with musical structure, such as pulse, accent, phrasing; the development of sensitivity to the quality of musical sounds and the ability to relate to them in many different ways.
4. *Experimenting with Basic Movements.* Experiences with basic locomotor and nonlocomotor movements; making combinations of these movements; discovering and learning traditional dance steps.
5. *Making Dances.* The organizing of movement into dances of various complexities.
6. *Relating to Curriculum.* The relating of dance movement to other curriculum experiences such as art, music, science, social studies, and language arts–wherever and whenever appropriate.
7. *Singing Movement Songs.* Inclusion in comprehensive dance curriculum of "learned" dances which help to motivate movement in early childhood, such as action or movement songs, singing, games, or song dances.

*Reprinted, with changes, from *Children's Dance*, edited by Gladys Andrews Fleming (Washington, D.C.: American Association for Health, Physical Education, and Recreation, 1973, pp. 8–9), by permission of the publisher.

406

407

A Sample Guide for Teacher Observation*

The practice of alert observation throughout the day has replaced the older idea of formal inspection at specified times. Constant teacher awareness of possible deviations from normal health is important in an appraisal program. The conditions noted above vary in their need for immediate attention and may be observed at any time of the school day or on any day of the school year. The teacher should inform the school nurse of observations which indicate a need for further investigation. The teacher notes variations from normal appearance and behavior but does not make a medical or dental diagnosis and should not attempt to do so. Teacher observations assist in health appraisal and may lead to the identification of a communicable disease in an early stage, a physical defect, or an emotional disturbance.

I. General Condition and Appearance
- A. Underweight; very thin
- B. Overweight; very obese
- C. Does not appear well; has poor color
- D. Tires easily
- E. Chronic fatigue
- F. Nausea or vomiting
- G. Fainting or dizziness

II. Behavior
- A. Overstudious, docile, and withdrawing
- B. Bullying, overaggressive, and domineering
- C. Unhappy and depressed
- D. Overexcitable; uncontrolled emotions
- E. Stuttering or other forms of speech difficulty
- F. Lack of confidence, self-denial, and self-censure
- G. Poor accomplishment in comparison with ability
- H. Lying (imaginative or defensive)
- I. Lack of appreciation of property rights (stealing)
- J. Abnormal sex behavior
- K. Antagonistic, negativistic, continually quarreling

III. Posture and Musculature
- A. Asymmetry of shoulders and hips
- B. Peculiarity of gait
- C. Obvious deformities of any type
- D. Abnormalities of muscular development

IV. Eyes
- A. Sties or crusted lids
- B. Inflamed eyes
- C. Crossed eyes
- D. Repeated headaches
- E. Squinting, frowning, scowling
- F. Protruding eyes
- G. Watery eyes
- H. Rubbing of eyes
- I. Excessive blinking
- J. Twitching of lids
- K. Holding of head to one side

V. Ears
- A. Discharge from the ears
- B. Earache
- C. Failure to hear questions
- D. Picking at the ears
- E. Turning the head to hear (cupping the ear)
- F. Talking in a monotone
- G. Inattentive
- H. Anxious expression
- I. Excessive noisiness

VI. Skin and Scalp
- A. Nits in the hair
- B. Unusual pallor in face
- C. Eruptions and rashes
- D. Habitual scratching of scalp and skin
- E. State of cleanliness
- F. Excessive redness of skin

VII. Nose and Throat
- A. Persistent breathing from mouth
- B. Frequent sore throat
- C. Recurrent colds
- D. Chronic nasal discharge
- E. Frequent bleeding from nose
- F. Nasal speech

VIII. Teeth and Mouth
- A. State of cleanliness
- B. Gross visible cavities
- C. Irregular teeth
- D. Stained teeth
- E. Gumboils
- F. Offensive breath

IX. Heart
- A. Excessive breathlessness
- B. Tires easily
- C. Any history of "growing pains"
- D. Bluish lips
- E. Excessive pallor

X. Glands
- A. Enlarged glands at side of neck
- B. Enlarged thyroid

XI. Growth
- A. Failure to gain properly over a three-month period
- B. Unexplained loss in weight
- C. Unexplained rapid gain in weight

*From material provided by Elizabeth Stevenson, Associate Professor of Physical Education, California State University, Sacramento. Used with permission.

Instruction for Children with Learning Disabilities*

Many children may show signs of slow or poor motor development. Often, this disability can be overcome by means of extended practice, steady encouragement, and cues for efficient movement techniques. The special instructions which follow provide insight for teachers of students who have temporary or permanent handicaps.

Also included in this section are considerations intended for teachers who are establishing individual physical education programs for students in need of special programs. The considerations may be used to identify appropriate activities and needed modifications of equipment so that students can participate in those activities.

Special Instructions for the Teacher of Children with Learning Disabilities

1. If the class members are having trouble passing, dribbling, or shooting the ball, group the class into six-player teams and give them opportunities to work together in developing the skills.
2. If there are individuals within the class who are having difficulty with the basic skills, give them an opportunity to practice against a handball wall. Two children can also work together to perfect their passing. A basket should be made available for those children to practice shooting.
3. For a child who is unable to throw or catch a football, help the child develop these skills by substituting a playground ball (a 6-inch or 8-inch ball) for a football.
4. For a child who is having difficulty catching, throwing, or hitting a ball, give the child an opportunity to practice against a handball wall. Furnish the child with a batting T, a bat, and several balls. Help the child to swing the bat parallel to the ground and to throw correctly. Have the child practice throwing the ball by using just the wrist. When moving to full throw, have the child step forward with the left foot if right-handed (refer to physical education curriculum guide for skill in throwing and catching and batting). Present opportunities to practice at noon, during recess, and after school.
5. For the child who is having trouble jumping and turning, face in the same direction as the child and jump with the child. Observe that the knees are slightly flexed and the arms are relaxed for natural swinging, the toes are pointed forward, and the feet are about a shoulder's width apart. Ask the child to jump and turn like a top. Allow each child time to practice. For the child who is having trouble hopping, stand next to the child and, holding the child's hand, balance and hop together. Help the child to feel balance and allow time for practice.
6. For the child who is unable to jump with a rope, move with the child over a rope placed on the ground. Then swing arms in a circle with the child. Jump in the air with the child. Combine jumping in the air and swinging the arms as if turning the rope. Allow the child to jump with the rope. Whenever possible, participate!
7. For the child who is having difficulty performing the stretching activities, demonstrate the process to the child or have another child lead the group. Whenever possible, give each child a chance to be a leader of the group. Give each child an opportunity to look at animals in films, books, or magazines and discuss with the class different ways in which animals move in relationship to their shapes and sizes as well as their need for survival.
8. Each child should wear rubber-soled shoes when the activity is presented out-of-doors. When the activity is performed indoors, shoes and socks may be removed for more secure footing. If two ladders are used, place them parallel to each other about six feet apart and instruct from a position between the two ladders. Place children in small groups to save time and allow some of the groups to be involved in activities requiring little supervision. Some suggested activities include rope jumping and hopscotch.
9. For the child who is having difficulty following, allow the child to be leader. However, do not force the child into a leadership position. It may be necessary to work with some children on a small-group basis or on a one-to-one basis.
10. For the child who is unable to walk on a balance beam, have the child start on a line drawn on the blacktop or on a rope laid on the ground. Two teachers or a teacher and an older child may then hold each hand of the child and help the child walk along the balance beam. The teacher may also hold the child's hands if the child needs assistance on any of the balancing boards. Whenever possible, participate!
11. For the child who is having difficulty in balancing on the beam, allow the child to walk next to the beam; or hold the child's hand while the child is balancing and walking on the beam. Make sure that each child has had the experience of jumping off the bench and landing correctly before the child is permitted to participate in the obstacle course activity.
12. For the child who is unable to sail the Frisbee, show the child how to hold the Frisbee with the index finger and thumb outside the edge and the remaining fingers tucked under the edge. Throw as an inverted dish by bringing the Frisbee across the front of body, with the elbow bent, and release by straightening out the elbow with a slight arm lift.
13. For the child who is unable to skate, first skate on one skate with the child, holding the child's hand (child and teacher can each use a skate on the outside foot). Let the child experience skating on one skate alone.

*From material provided by Donald G. Bornell, Coordinator, Adaptive Physical Education, Office of the Santa Barbara County Superintendent of Schools.

14. For the child who is unable to walk on stilts, lower the stilts to the lowest height possible and have two teachers—or a teacher and an older child—assist the stilt walker by holding on to the stilts. Whenever possible, participate!

Considerations for the Teacher of Adapted Physical Education

In planning activities for students, the teacher of adapted physical education should consider the following:

1. *Are you aware of each student's disability and physician-imposed restrictions? Are you familiar with each student's strengths and weaknesses related to the various activities?*

   The physician determines the nature and extent of the student's disability. In addition, the physician's recommendations on what activities are allowed establish boundaries within which the student's individual program may be established. With this information in mind, the teacher determines the student's level of performance for each activity by pretesting or subjective evaluation or both. In this way the instructor is able to determine a student's level realistically. At this point the teacher is ready to plan activities so that a pupil may move to a higher level of proficiency.

2. *What facilities and supplies will be available to your class?*

   By knowing the facilities (fields, courts, gymnasiums, classrooms, and so on) available to the class, as well as the type and quantity of supplies, the instructor has an opportunity to plan teaching strategies for the entire class, providing for the individual differences of students. The teacher may also establish long-range plans for new units of instruction. The teacher will have time to secure needed supplies for such activities as well as to construct special supply adaptions that may be necessary for specific students.

3. *In planning each student's activity program, have you considered medical information along with the student's assessed strengths and weaknesses in light of available facilities/supplies?*

   The teacher utilizes all available information to implement an individualized program. The teacher considers the physician's recommendations on activities allowed and the student's ability to improve acquired skills. With this information the teacher establishes appropriate methods of class organization and instructional methods to make the best use of available facilities and supplies while still meeting the needs of each student.

4. *Have you provided each student with information on reasons for being in the class, restrictions on activity, possible modification of activity, and the purpose and objectives of the class?*

   Cooperation between teacher and student is essential for a successful program. The student should be familiar with the physician's imposed restrictions, modifications of activity that may be necessary, and the present level of proficiency. With this information the instructor and student can establish where the student should be going and how to get there in the best way. At regular intervals student progress should be assessed and adjustments made in the program when necessary to aid the student in developing most fully.

5. *When do you begin to think about adapting physical education supplies for disabled students?*

   When a student is unable to initiate an activity with existing supplies, then a need exists to adapt supplies.

6. *Is the proposed adaptation within the student's ability?*

   The adaptation should provide for successful participation (within the student's ability) in the planned activity program. Keep in mind that as the student's skill increases, it may be necessary to modify further or eliminate the adaptation to encourage progress.

7. *Does the adaptation allow the student to participate within the guidelines established by the physician?*

   Adaptations must be made that encourage the student to stay within the limitations which the physician has established but allow the student freedom to participate (within the student's ability). With student use of the adaptation, constant attention must be directed to the possibility of new problems being created. Aggravation of other existing conditions is also a possibility. Therefore, frequent reevaluation of the adaptation as used by a specific student is necessary. Appropriate adjustments are then made when necessary.

8. *What is the student's attitude toward the adaptation?*

   Cooperation between teacher and student is necessary for the development of a successful adaptation. The problem must be studied together to create a successful adaptation that overcomes the student's limitations. Ongoing appraisal regarding the use of the adaptation is necessary for continued student acceptance.

9. *Is the adaptation constructed safely?*

   In the planning and construction of a supply adaptation, student safety must be uppermost in the teacher's mind. The adaptation should encourage student participation yet be safe for the user as well as other students.

10. *Is the activity appropriate for the student's age and interest?*

    Each student should have an opportunity to develop and utilize abilities and interests. Participation with nondisabled peers is a common desire. Student activities may be planned with adaptations so that this kind of participation can take place.

Correct Posture for Good Health*

The age-old observation that the carriage of a person is indicative of attitudes toward life is commonplace. We should place increased emphasis on the social factors in addition to the health factors when we treat incorrect carriage. Teachers should be aware of postural deficiencies and should continually remind children to practice good posture while sitting, standing, or moving.

1. Good carriage means poise, alertness, self-confidence, and the correct functioning of the muscles and organs of the body.
2. Correct posture cannot be taught through occasional exercise, lectures, or advice given to one's son or daughter. It must result from a personal desire for a more beautiful carriage.
3. The body cannot perform movement with minimal expenditure of energy if incorrectly aligned. Muscles in the areas which suffer from the compressing effects of gravity and the stresses of postural imbalance are called postural or antigravity muscles. These muscles must be in good condition to balance the body in all postures.
4. Body stability is greatest when the center of gravity is over the supporting base. Muscular strain results if the body is out of alignment. Many individuals give in to the downward pressure of gravity and allow the muscles which support the torso to weaken. This group of antigravity muscles will continue to weaken if a postural slump is allowed to become habit.
5. When the pelvic bowl is allowed to tip, the body will slouch, making the chest flat and contracted and causing the abdominal muscles to sag. The insides fall forward and cause a drag on the healthy flow of food, digestion, assimilation, and excretion. The pull on the diaphragm decreases the rhythm of deep breathing, and the tip of the heart which rests on the diaphragmatic muscle is lowered, causing strain in arterial circulation. It is possible to relieve headaches, backaches, indigestion, constipation, and back and knee strain by learning to stand and sit correctly.
6. The way you carry yourself for ten hours daily is infinitely more important than the best special exercises conscientiously practiced for half an hour. Through correct posture you can achieve the best kind of functioning figure control that you can get.
7. Wall posture test for body alignment: Stand with your back to a wall, with the heels, entire spine, and the head touching the wall. This posture requires the tilting of the pelvis correctly and requires the relaxation of the knees. Walk away from the wall and then recheck see if the same posture is held while walking.
8. Correct posture is needed for each part of the body. *Head*: Hold the chin parallel with the floor and reach for the ceiling with the crown of the head. *Neck:* Bring the neck back and up, the shoulders down and relaxed, the arms relaxed at the side, the palms of the hands facing in toward the body. *Chest* (rib cage): Hold up and out. *Abdomen:* Pull in and up. *Hips:* Tuck down and under. *Knees:* Keep the knees unlocked. *Feet:* Keep the feet pointed straight ahead. A straight line passes through the lobe of the ear, the acromion of the shoulder, the hip joint (greater trochanter), behind the knee cap (patella), and in front of the medial maleolus to the floor. . . . General posture rule: Up in front, down in back. Everyone notices, consciously or unconsciously, how you walk. . . . *Comment portez-vous?*
9. Even after gaining perfect carriage, you will lose it if you have no incentive to think about it constantly. Inward motivation is needed.

Causes of Poor Posture

1. Structural
   a. Injury to bones, joints, ligaments, and muscles
   b. Prenatal and perinatal factors (e.g., congenital clubfoot)
   c. Poor habits of standing and sitting
   d. Genetic inheritance of structural defects, uneven length of bones
2. Physiological
   a. Organic diseases such as rickets or tuberculosis
   b. Fatigue factors: poor eating and sleeping habits
   c. Prenatal factors
   d. Genetic problems (inherited from parents) organic in nature

*From material provided by Elizabeth Stevenson, Associate Professor of Physical Education, California State University, Sacramento, Used with permission.

3. Neurological
   a. Diseases that weaken muscles (muscular distrophy, polio)
   b. Prenatal and perinatal factors
   c. Brain injury (stroke)
   d. Traumatic injury to nerves
4. Psychological
   a. Emotional factors
   b. Personality influences
5. Sociological
   a. Improper clothing (excessively tight-fitting clothes, badly shaped shoes, and so on)
   b. Environmental: certain postures considered in vogue
   c. Occupational: carrying heavy loads

Value of Good Posture

1. Pleasing appearance
2. Health and fitness
   a. Aids circulation of blood
   b. Aids elimination of waste
   c. Aids correct breathing
   d. Keeps muscles in tone
   e. Aids digestion
3. Efficiency of movement: body ready to react; less energy needed to perform

Postural Defects

1. *Round shoulders*–tips of the shoulders held forward. Usually accompanied by forward head, sunken chest, and protruding scapulae.
2. *Scoliosis*–lateral curvature of the spine. May occur in the upper or lower back, or a total body C-curve may occur. Condition may be a very serious deformity requiring referral to a physician.
3. *Lordosis*–increased hyperextension in the lumbar region. Increases low back curve; sometimes called *swayback.*
4. *Abdominal ptosis*–sagging or protruding abdomen. Often accompanies lordosis.
5. *Kyphosis*–round upper back; increased upper back curve. Often called *humpback.*
6. *Flat back*–decreased spinal curvature or not enough curve, especially in the lower back.
7. *Hyperextended knees*–knees thrown back in a locked position. Often causes lordosis.
8. *Protruding scapulae*–protruding shoulder blades or "wings."
9. *Torso slide*–upper torso (area of body above the waist) slides to right or left so that arm hangs away from body on one side.
10. *Body lean*–body shift from the ankles either too far forward or too far backward.
11. *Forward head*–head thrust forward ("poke neck").
12. *Sunken chest*–low or depressed chest.
13. *Debutante slump*–hips thrust forward; trunk leaning backward; spinal flexion extending into lumbar region, with hyperextension at the sacroiliac joint. Sometimes referred to as *fatigue slump.*
14. *Prolongated feet*–long arch: soft, swollen, or flat.

Correct Body Alignment in Standing Position*

1. *Feet* are parallel, slightly apart, with the weight balanced evenly on the heels, the outside borders, and the balls of the feet.
2. *Knees* are straight and relaxed–neither bent nor hyperextended.
3. *Hips* are tucked, with anterior superior spine and pubic bone perpendicular to the floor.
4. *Abdomen* is flat.
5. *Chest* is high but not exaggerated.
6. *Shoulders* are neither forward, backward, nor elevated but free and easy, with the shoulder blades flat and shoulder height level.
7. *Head* is centered over the trunk, with the chin level and the ears in line with the tips of the shoulders.
8. *Arms* hang relaxed, with the palms of the hands facing the sides of the body and evenly spaced in relation to the body.
9. *Back* is neither too flat nor too curved.

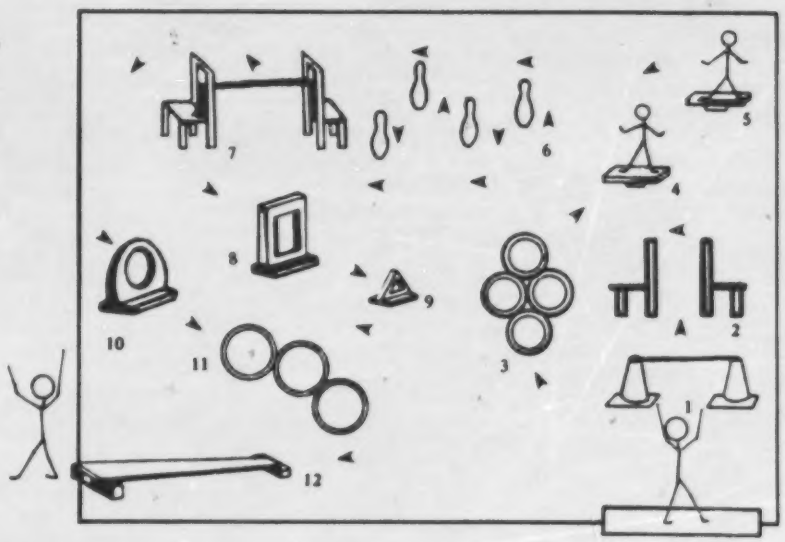
*If each body segment is balanced, a vertical line should extend from behind the ear through the center of the shoulder, center of the hip, behind the kneecap, and just in front of the ankle.

Suggested Activities for an Indoor Obstacle Course

1. *Cones and rope.* Go over, under, around, in and out without touching the rope or cones in as many ways as possible.
2. *Chairs (must be stable).* Go between the chairs; sit in a chair and clap hands; stand in a chair and shake hands with a partner.
3. *Hoops.* Hop or jump through the maze. Stand in one hoop and bridge into another. Turn around three times in each hoop, then jump to the next station.

4 and 5. *Balance board.* Balance on the board and play beanbag toss with a partner.

6. *Bowling pins.* Run through the maze without knocking down any of the pins.
7. *Chairs with rope.* Go under or over the rope.
8. *Square.* Go through the square.
9. *Triangle.* Jump over the triangle.
10. *Circle.* Go through the circle and make your body into a circle.
11. *Hoops.* Hop through the hoops on the right (left) foot.
12. *Balance beam.* Mount the beam and then balance on one foot. Walk across the beam without falling off while throwing and catching a beanbag.



Note: Teachers may wish to create theme obstacle course activities which relate to other learning areas. For example, hoops can be given the names of seas or oceans. Students can then call out the names of the hoops as the students move.

418

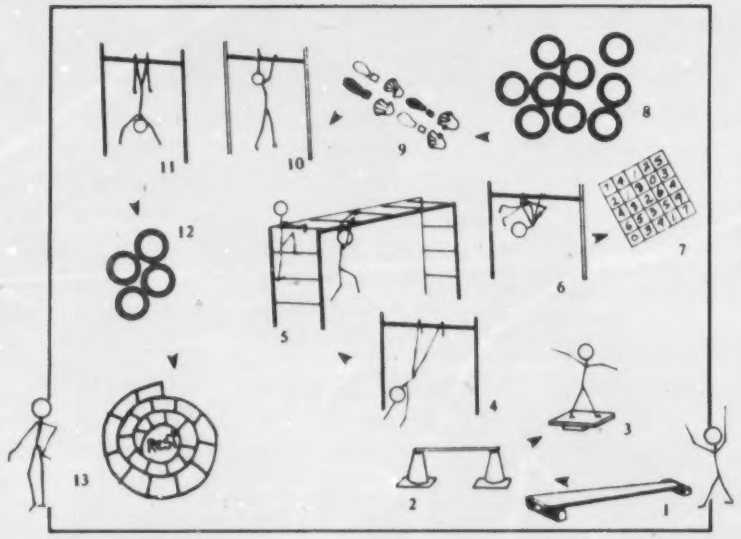
419

Suggested Activities for an Outdoor Obstacle Course

1. *Balance beam.* Walk slowly across the beam—forward and backward.
2. *Cones and doweling.* Crawl under the obstacle.
3. *Balance board.* Balance on the board while whistling.
4. *Chinning bar.* Shinny up the support upright and hang by the knees (ankles) for five seconds. Pull up and slide down the opposite support.
5. *Horizontal ladder.* Walk across the ladder, using only the hands.
6. *Chinning bar.* Do a Skin the Cat.
7. *Number grid.* Jump on two numbers that total your age.
8. *Tire maze.* Hop in each tire three times. Walk from one to the other without touching the ground.
9. *Handprints and footprints.* Match your hands and feet to the pattern on the court. Move as quickly as possible to the next set.

10 and 11. *Chinning bar.* Jump up and hold onto the bar for at least ten slow counts. Swing your legs up and hang by your knees.

12. *Tire maze.* Walk around each of the tires without touching the ground.
13. *Snail hopscotch.* Jump or hop in each square without touching any lines or losing one's balance.



Note: Apparatus will be different at each school. Teachers will want to take advantage of what is available to present challenges to students.

Note: Additional playground and field markings are available in the Area VI publication available from the Division of Curriculum and Instruction, Office of the Los Angeles County Superintendent of Schools, entitled *Playground and Field Markings for Elementary Schools.*

STUDENT EVALUATION

Clark Motor Development Scale for Young Children*

Name of child _____ Age ____ ____ Sex _____
Years Months

Physical defects if any _____

Score four points for accurate total performance of each numbered item except item 12. Item 12 counts for eight points.

Items 1, 2, and 8 call for accurate performance on the right and left sides of the body. Score two points for accurate performance on one side only. In item 12, score two points for accurate performance of each *crossover* item.

				Yes	No	If yes, score
Balance (12 points maximum)	1. Stand on one foot for ten counts, eyes open (right and left feet).	1.	R			
			L			
	2. Hop on one foot in a circle 12 inches in diameter for ten counts (right and left feet).	2.	R			
			L			
	3. Walk a balance beam or straight line forward for six feet, heel-toe fashion.	3.	R			
			L			
Large coordination (16 points maximum)	4. Jump or leap over a space three feet wide.	4.				
	5. Gallop 20 feet.	5.				
	6. Skip.	6.				
	7. Catch a beanbag thrown by a tester from eight feet away.	7.				
Small coordination (eight points maximum)	8. Touch fingers independently.	8.	R			
			L			
	9. Open and close hands alternately.	9.				
Space (four points maximum)	10. Go under a yardstick placed between two objects near the child's waist level.	10.				
Flexibility (four points maximum)	11. Touch the nose or forehead to the floor.	11.				
Mirror movements (eight points maximum)	12. A. Right hand to left ear.	12.	A			
	B. Left hand to right ear.		B			
	C. Right hand to left knee.		C			
	D. Left hand to right knee.		D			
Relaxation (four points maximum)	13. Able to lie quietly and be moved without tension.	13.				
				Total score		

Date of examination _____ Examiner _____

*Adapted from *Clark Motor Development Scale for Young Children* (Downey, Calif.: Office of the Los Angeles County Superintendent of Schools). Used with permission.

Directions for Administering the Clark Motor Development Scale for Young Children

Balance

1. Stand on one foot for ten counts with the eyes open. The child stands with weight on one leg only—first on the right leg with the left leg bent at the knee so that the lower leg and thigh are approximately at right angles. Position is held for a ten-second count. Repeat on the left foot. This should be demonstrated by the examiner. A second chance may be necessary. The child should exhibit steady balance on both sides.

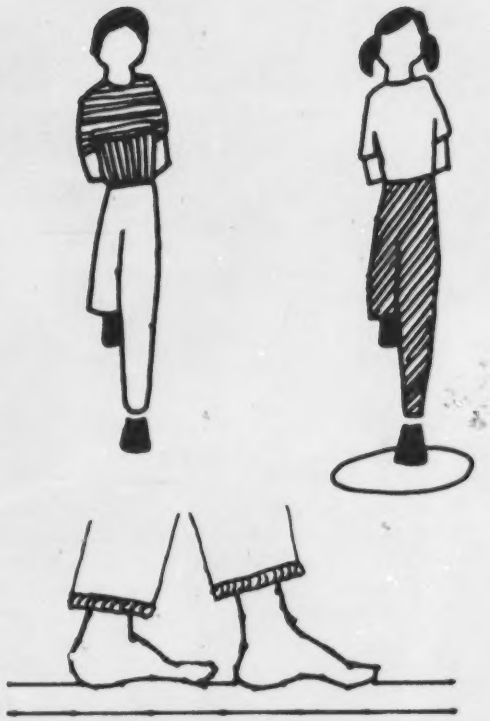
   Score: Two points for correct performance on the right side

2. Hop on one foot in a circle 12 inches in diameter for ten-second counts. Have the child stand first on the right foot inside the circle. On the command *Start!* the child starts to hop up and down on the right foot without traveling. The child should stay within the confines of the circle. If the child wanders outside the circle or touches the other foot to the ground, the score is negative. If the child continues to hop in place for ten-second counts, the score is positive. Repeat on the left leg. This should be demonstrated by the examiner. A second chance may be necessary.

   Score: Two points for correct performance on the right side
   Two points for correct performance on the left side

3. Walk a balance beam or straight line forward for six feet in heel-toe fashion. The heel should come in contact with the toe of the opposite foot, and the foot should be in contact with the line. The score is positive if the child can continue this relationship for the length of the line. The score is negative if the heel does not touch the toe or if the foot does not make contact with the line. This should be demonstrated by the examiner.

   Score: Four points for correct performance



Large Coordination

4. Jump or leap over a space three feet wide. Chalk lines may be drawn or jump ropes placed three feet apart on the ground. Ask the child to jump over the lines. Any form of leaping or jumping is acceptable. Give a positive score if the child can clear the space. This task should *not* be demonstrated.

   Score: Four points for correct performance

5. Gallop 20 feet. Galloping is a rhythmical skill. The same foot continues to lead. Designate an area approximately 20 feet long. The examiner might say, *"Try to gallop like a horse from here to there."* This task should be demonstrated: *"A gallop looks like this."*

   Score: Four points for correct performance

6. Skip with two feet. Skipping is a difficult skill for young children. However, a small percentage of the children may have acquired this skill. Say, *"Can you skip? Show me."* This task should be demonstrated.

   Score: Four points for correct performance

7. Catch a beanbag. Say, *"Try to catch this beanbag."* Make an easy toss from approximately eight feet away. Use a large, soft beanbag. The child may want to feel the beanbag first to see that it is

soft. The score is negative if the child does not catch the beanbag or catches it only after the bag hits the child.

Score: Four points for correct performance

Small Coordination

8. Touch the fingers independently. The child is to touch all the fingertips of one hand in succession, independently, with the thumb of the same hand beginning with the little finger. The child then repeats the task in reverse order, starting with the index finger. Say, *"Let me see you touch your fingertips with your thumb."* The examiner demonstrates: *"Start with your little finger and touch each finger in order like this. Then go back again to the little finger this way. . . . You do it. . . . That's fine. . . . Now let's try with your other hand."* A trial consists of child's touching each finger successively and repeating the test in reverse order. A trial is failed if the child touches a finger more than once, touches two fingers at the same time with the thumb, or skips one or more fingers. The test is passed if one of two trials is successful for each hand.

   Score: Two points for correct performance on the right side
   Two points for correct performance on the left side

9. Open and close the hands alternately. The child is to hold the upper arms close to the body, bent at the elbows, forearms extended in fromt, palms up. Start with both hands clenched in a fist. The examiner should say: *"Open one hand and close it. Now open the other one and close it. Keep going, one hand at a time."* Correct performance should be demonstrated. It may be necessary to start out doing the movements with the child; however, the examiner should stop doing the movements to observe if the child is able to perform the task. Correct performance is demonstrated by the ability to open and close the hands alternately without superfluous movements or without a change in the beginning position. Speed of performance is not a factor. Duration is about six seconds alone.

   Score: Four points for correct performance

Space

10. Go under a yardstick. Place a yardstick between two objects approximately at the child's waist level. The backs of chairs work very well, especially if they have several rungs. Say to the child, *"Try to go under the stick without any part of you touching it."* Score is positive if the child does not touch the yardstock. Allow only one trial.

   Score: Four points for correct performance

Flexibility

11. Touch the nose or forehead to the floor. The child sits on the floor with legs spread, hands behind neck. *"Try to touch your nose or head to the floor."* Score is negative if child cannot reach the floor with head or nose.

   Score: Four points for correct performance

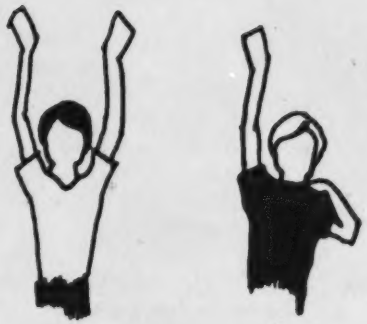
Mirror Movements

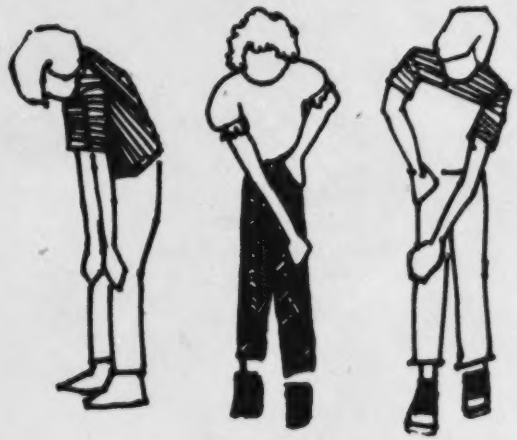
12. Examiner stands facing the child and performs a series of movements one at a time. The child repeats the movements immediately after the examiner. The examiner says to the child, *"I'm going*

to do something with my hands, and you do just what I do." Only the movements that involve crossing over the body are scored (A, B, C, D). The other movements are for preparation.

a. Place both hands on shoulders.
b. Raise both arms overhead. Return hands to shoulders.
c. Raise right hand overhead. Return hand to shoulders.
d. Raise left hand overhead. Return hand to shoulders.
(A) e. Crossover: Raise right hand to left ear. Return hand to shoulder.
(B) f. Crossover: Raise left hand to right ear. Return hand to shoulder.
g. Place both hands on knees. Return hands to waist.
(C) h. Crossover: Move right hand to left knee. Return hands to waist.
(D) i. Crossover: Move left hand to right knee. Return hand to waist.

Score: Two points for correct performance on *each* crossover item (A, B, C, D)





Relaxation

13. Have the children lie on their backs on the floor where they won't touch anyone else, eyes closed. Set a mood verbally: *"Raggity, Raggity, Raggity Anne." "No bones at all; just floppy." "Pretend you are very, very tired."* Ask the children to lie quietly without moving for three minutes. Test for tension. The tester moves quietly from child to child, manually picking up arms or legs, moving them easily and letting them drop. (Ten or 11 children may be tested at one time.)
    a. Signs of tension:
        (1) Rigidity: Arm remains like a stick, very stiff—doesn't drop. Difficult to pick up.
        (2) Preservation: Continual movement after a movement is initiated.
        (3) Resistance: Difficult to pick up arm or leg. Child seems to be fighting against tester.
        (4) Helping: Child seems to anticipate tester's movements. When tester initiates the movement, child proceeds on its own.
    b. Scoring: Moderate tension is to be expected. *Score:* Zero for those children exhibiting high degree of tension. *Signs:* Continual movement, inability to lie quietly, constant fidgeting, excessive giggling. Difficulty in moving parts of the body because of any of the above mentioned signs of tension. *Score:* Four points for correct performance.

A Sample Screening Form

For a teacher, aide, or parent to initiate a perceptual-motor development program, some direction must exist as to the problems of the students involved. The screening device presented here is a means of uncovering perceptual-motor problems; it is not designed to rate performance. However, if the child shows difficulty in performing the tasks, the child may need help in body management and might profit from participation in such a program. As the child performs the items listed on the screening, the examiner should get a fair picture of the child's:

1. Awareness of his or her body
2. Ability to perform gross motor movements with control and balance
3. Ability to perform tasks requiring form perception
4. Control of eye movements

When the screening is being administered, the following suggestions may be useful:

1. The person doing the screening should be acquainted with the child. The person can do so by visiting the classroom several times before the screening is done.
2. It is best to screen only one at a time even though several students can be screened at one time.
3. The explanation of the task to be performed must be contained in simple, easy-to-understand language. Be sure the child understands.
4. As the child is screened, record any small clues which may be helpful in evaluating the child; for example, "shy," "hesitant," "wears corrective shoes," "has a speech problem."

Instructions for Screening

Item (and what it may indicate)	Directions
Parts of the body (self-image)	The examiner names several parts of the body, and the child touches each part as it is named.
Standing on one foot (static balance)	The child is instructed to stand on one foot while the examiner counts to 10. The child repeats, using the other foot.
Hopping in place (balance, gross motor control)	The child hops on one foot within a space of approximately 18 inches square. The child repeats, using the other foot.
Walking board (balance, gross motor control, laterality)	The child is instructed to walk forwards, backwards, and sidewards on the walking board.
Skipping (gross motor control)	The child is instructed to skip around the gym or room or in whatever place the screening is taking place.
Drawing forms (form perception, hand-eye coordination, laterality, directionality)	The child is seated at a table or desk and is given paper and a pencil. One at a time, the examiner shows the child cards on which the following have been drawn: a circle, a plus, a square, and a triangle. The child draws each shape as it is presented.
Ocular pursuits (control of lateral and vertical eye movement)	The child is seated opposite the examiner and is asked to follow with the eyes a target that is to be moved in front of the eyes. The child's head is not to move. A pen, pencil, penlight, or any similar object is then moved (on an arc) laterally and vertically, 18 to 20 inches in front of the child's eyes. The procedure is repeated, first with one eye and then with the other. (The eye not being used should be covered.)

Screening Form

Name _____ Teacher _____

Directions: Record observations as the child is being screened.

Item	+	Performance	0	Comments
Parts of the body Thighs Elbows Calves Wrists Ankles Back				
Walking board Forward Backward Sideward				
Skipping (ten yards without faltering)				
Hopping in place Left foot (five times) Right foot (five times)				
Standing on one foot Left foot (ten seconds) Right foot (ten seconds)				
Drawing forms Circle Plus Square Triangle				
Ocular pursuits Both eyes together Left eye Right eye				

Sources for Perceptual Motor Tests*

Title of instrument	General description	Age level	Number of items	Equipment needed	Ease of administration	Source of instrument
Dayton Sensory Motor Awareness Survey	Fifteen simple items, including body image, space, direction, rhythm, balance, and various kinds of coordination and form perception	Four to five years	Fifteen simple items	Special board, 8-foot line, newspaper, watch, table, stick	Classroom teacher may learn to administer. Test is to be individually administered (approximately 12 minutes per student).	William Braley, Dayton Public School, 348 W. First, Dayton, Ohio.
Denver Developmental Screening	In four categories (gross motor, fine motor, language, and personal-social), child tested on a number of specifics; percent of children passing or failing each item for a given age span indicated	One month through six years	Multi-item in four basic categories	Special equipment for many items	Specialist should administer. Test is to be individually administered (approximately 30 minutes).	Joseph Didds, University of Denver Child Study Center, Denver, Colo.
Developmental Profile	Observations on six categories of brain function in seven stages given a "neurological age"	From birth to 96 months	Three receptive Three expressive	Very little equipment needed	Specialist (nonteacher) will administer.	Jerome Hellmuth, *Learning Disabilities*, Vol. 2. Seattle, Wash.: Special Child Publications, 1966.
Frostig Developmental Test of Visual Perception	Tests for independent development of five visual perceptual abilities and suggests relative need for visual training	3½–7½ years	Five perceptual abilities	Very little equipment needed	Teacher may administer. Test is individually administered.	M. Frostig and D. Horne, *The Frostig Program for Development of Visual Perception.* Chicago, Ill.: Follett Publishing Co., 1964.
Minnetonka Physical Performance Readiness Test	Hand-eye coordination, balance, agility, accuracy of body placement; forward, sideward, and backward	Five to seven years	Five items	Watch, small balls, buckets, marked areas on floor	Classroom teacher may administer to best in groups of three or four students (approximately five minutes per person).	Harold Melby, Groveland Schools, 3325 Groveland School Rd., Minnetonka, Minn.

*Adapted from *Motion and Direction: Physical Education Curriculum Guide, Grades K–12* (Indianapolis: Indiana State Department of Public Instruction, 1976). Used with permission.

Title of instrument	General description	Age level	Number of items	Equipment needed	Ease of administration	Source of instrument
Perceptual Motor Rating Scale	Tasks designed to permit observation of child by teacher in a relatively short time (through test, preliminary selection of training methods can be indicated)	Six to nine years	11 items	Very little needed; balance beam and chalkboard	Classroom or special teacher may administer (individually administered).	Newell C. Kephart, *The Slow Learner in the Classroom.* Columbus, Ohio: Charles E. Merrill Books, 1956.
Pontiac Kindergarten Perceptual Motor Screening Test	Six items consisting of balance, strength, jumping, skipping, and refined muscle coordination	Four to six years	Six simple items	Balance beam (8 ft. x 4 in.), mat, pillow	Classroom teacher may administer (individually administered–approximately five minutes per pupil).	Lee Haslinger, Pontiac School District, 350 Wide Track Dr., East Pontiac, Mich.
Project Genesis Perceptual Motor Screening	Judgment on quality of general performance	Five to seven years	28 simple items	Ball target	Test requires approximately 15 minutes.	Dorothy Jens, Lakeview Public Schools, 25901 Jefferson Street, St. Clair Shores, Mich.

PROGRAM EVALUATION

A Sample Program Assessment Form: Principal and Staff

To establish priorities, you may wish to rank the questions + or 0 in column two.

What the physical education program ought to be	What the physical education program is +	0	Needs	Priorities for change
Is a well-balanced physical education program outlined for the entire year to meet goals? Is a record kept of activities taught?				
Are procedures to meet goals followed?				
Are skill activities presented in terms of the identified objectives for each grade or age level?				
Are there curriculum needs which have not been met?				
Are there adequate supplies available for instruction; that is, one unit per two children in kindergarten through grade three and one unit per five children in grades four through six?				
Are there regularly scheduled lessons (minimum of three times a week)?				
Is the program sequentially planned so that children achieve skill mastery?				
Are tests used to diagnose children's needs for program?				
Are planned physical education lessons interrelated with other curriculum areas; for example, music, math, language arts?				
Do you and the staff accept physical education as an integral part of education for each child?				
Do you and the staff evaluate or improve competency through individual study or workshops?				
What are major strengths and weaknesses in your program?				
How will you initiate change?				

A Sample Program Assessment Form: Teacher Self-Evaluation or Principal Observation

To establish priorities, you may wish to rank the questions + or 0 in column two.

What the physical education program ought to be	What the physical education program is +	0	Needs	Priorities for change
Do the children appear to enjoy the activities?				
Do activities presented allow for maximum participation of the children?				
Is provision made for children unable to play to become participants?				
Is provision made for individual differences in skills?				
Are skills or concepts being taught clear to observer and to children?				
Does the teacher provide: Planning before going outdoors? Active instruction lesson? Evaluation or review of lesson? Instruction on proper use of equipment or supplies? Instruction on observance of safety rules or health hazards? Instruction for children to learn responsibility for equipment or supplies?				

Attitude Test for Children

This is How I Feel About. . .

1. Having Fun at School

2. Taking Turns in Games

3. Our Playground

4. Learning Skills

5. What Other People Think About Me

6. Physical Education

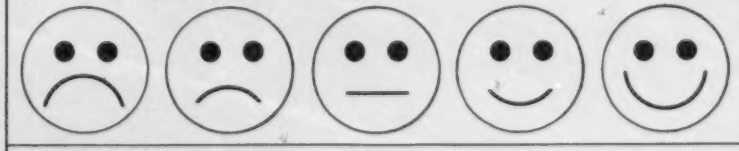
7. Exercises

8. Being Mad and Angry When Playing Games

9. Making Friends in Physical Education

10. Being Captain

11. Our Physical Education Supplies



12. My Ability

Note: Statements may be changed to reflect individual program.

A Sample Cumulative Physical Performance Record: Kindergarten Through Grade Six

Name of student _____ Date of birth _____ Name of school _____

Directions: Record observations as the child completes each area of performance.

Areas of performance	Grade	P-K	One	Two	Three
	Teacher				
	Date				
Movement test	Passed movement test at 80 percent level				
Self-image	Meets 80 percent of performance indicators for age				
Social behavior	Meets 80 percent of performance indicators for age				
Motor skills	Meets 80 percent of performance indicators for age Learned six new rhythmic activities				
Physical fitness	Meets 80 percent of performance indicators for age				
Recreational interest	Meets 80 percent of performance indicators for age Learned five tag or manipulation games				
Emotional Social	Enjoys activity alone or in groups Is able to give and receive direction Accepts responsibility for care of supplies				
Intellectual	Meets performance indicators for age Knows safety rules				

Manipulative Supplies for Use in Movement Education

Usual and Unusual Supply Items*

Footballs–junior and intermediate sizes
Kicking tees–2-inch size
Hockey sticks, goals, and pucks
Tennis balls (blemished)
Soccer balls
Whiffle balls and scoops
Plastic bats
Sash cord for jump ropes–$\frac{3}{8}$-inch
Multicolored hula hoops
Bowling-pin sets
Ping-Pong balls and paddles
Rubber balls (blemished)–5-inch size
Tumbling mats
Phonograph
Cage ball
Scooters
Parachute
Nerf balls–approximately 8-inch size
Stegel
Lind climber
Climbing ropes
Bamboo poles
Automobile tires
Deck rings
Rug samples
Toober
Portable high jump
Cage balls–36-inch size
Basketballs
Volleyballs
Tetherballs
Traffic cones
Small super balls
Jacks
Balance boards

Supplies for Tasks and Themes*

These supplies are important because each child can have the experience of handling familiar objects in new and different ways. These objects can stimulate the imagination for developing new and creative ideas for movement.

Beanbags
Chairs
Ping-Pong balls
Cups of water
Balloons
Construction paper
Marbles
33-$\frac{1}{3}$ records (old)
Playing cards
Frisbees
Idaho pinto beans
Poi-pois
Peanuts and plastic spoons
Bicycle tires
Rug samples
Newspapers
Magazines
Cotton
Dominoes
Pipe cleaners
Straws
Ice cream sticks
Clothes hangers
Music stands

*From material provided by Rudy Benton, Physical Education Specialist, Burlingame Elementary School District. Used with permission.

Sources of Equipment and Supplies*

Item	Source†	Grade level
Large climbing crate (used outside or inside). 40″ x 30″ x 30″ (wood). Catalog no. 8431.	California Correctional Industries 1020-12th Street Sacramento, CA 95814	Kindergarten through grade two
Pair of stairs (wood). 24″ high, 20″ wide, 24″ deep steps and risers. Catalog no. 8441.	California Correctional Industries	Kindergarten and grade one
Rocking boat (wood). 4′ long, 24″ wide, 13¼″ high. Catalog no. 8911.	California Correctional Industries	Kindergarten and grade one
Rail fence (wood) hurdle. 24″ wide, 22⅝″ high, 18″ at the base. Catalog no. 8541.	California Correctional Industries	Kindergarten and grade one
Crawl-thru barrel horse—open-ended 55-gallon steel drum. Safe and stable. Catalog no. 8921.	California Correctional Industries	Kindergarten
Saw horses (wood). 12 inches high, catalog no. 8461. 18 inches high, catalog no. 8462. 24 inches high, catalog no. 8463.	California Correctional Industries	Kindergarten and grade one
Jumping board (wood). Springy. 10′ long, 10″ wide, 1′ thick.	California Correctional Industries	Kindergarten
Ladder set (wood). Three-ladder set, 1 ea.: 3′, 5′ and 7′, catalog no. 8471. 3′ ladder, catalog no. 8472. 5′ ladder, catalog no. 8473. 7′ ladder, catalog no. 8474.	California Correctional Industries	Kindergarten through grade three
Balance beam (wood). 6′ long; fits into solid base. Catalog no. 8414.	California Correctional Industries	Kindergarten through grade five
Balance beam. 8′ long.		Kindergarten through grade five
Equilibrium board (wood), large rocking platform, 5′ x 3′—covered with carpeting for sure footing and with handrails at each end. Catalog no. 8481.	California Correctional Industries	Kindergarten through grade two
Child-size folding screen with three masonite panels 54″ wide, 37″ high. Catalog no. 8762.	California Correctional Industries	Kindergarten through grade two
Mobile sand table (wood), portable sandbox of sand, 6′ long, 30″ wide, 24″ high. Catalog no. 8951.	California Correctional Industries	Kindergarten and grade one
Super duty storage cart, 36″ long, 24″ wide, 16″ deep, with rubber-tired casters. Catalog no. 8141.	California Correctional Industries	Kindergarten through grade two
Astro stretch cables (rubber). 23 cables. Large circular stretch kit contains four 10′ cables, four 5′ cables, and 15 30″ cables.	Eye-Gate 14601 Archer Avenue. Jamaica, NY 11435	Kindergarten through grade four
Paddle ball paddles (amateur).		Kindergarten through grade four
Gregory rhythm wand (light wood), ¾″ x 36″. Set of 20. Catalog no. 803.	J.E. Gregory Co., Inc. 307 Radio Central Bldg. Spokane, WA 99204	Kindergarten through grade nine
Skooterboards, 12″ and 16″.		Kindergarten through grade five

*From material provided by Rick Schlichting, Teacher, Remedial Physical Education, Anaheim Union High School District, and William Stoner, Coordinator, Remedial Physical Education, Lowell Joint Elementary School District. Used with permission.

†Source has been included only if significant because of price or other reasons.

Item	Source	Grade level
Beanbags and canvas duck bags.		Kindergarten through grade two
Gregory jump ropes: 7′, 8′, 9′, 16′. Catalog no. 801.	J.E. Gregory Co., Inc.	Kindergarten through grade six
Polyethylene no. 12 hollow-braided rope. Sold by foot or 600′ coil.		Kindergarten through grade six
Hula hoops (16 hoops).		Grades one through six
Toober (large inner tube)–50″.	Idea Development Co. 440 W. Baseline Road Claremont, CA 91711	Kindergarten through grade four
Folding tunnel (Hide-a-Way)–10′ long.		Kindergarten through grade four
Traffic cones (Model U.C.Y.)–18″ (obstacle course).	Neumann & Bennetts, Inc. 805 Gilman, Berkeley, CA	Kindergarten through grade five
Bowling pins (slightly damaged).	Any bowling alley	Kindergarten through grade five
Builder mats (30″ x 48″ x 4″). Each section costs approximately $50. Three to six recommended.	Port-A-Pit P.O. Box C Temple City, CA	Kindergarten through grade six
Spot trainer (small, medium, large).	Port-A-Pit	Kindergarten through grade six
Incline mat, size 48″ x 72″ x 16″ x 2″. 40 lbs.	Port-A-Pit	Kindergarten through grade twelve
Ram back stand-up dummy.	Port-A-Pit	Kindergarten through grade twelve
Rubber utility balls. PG 7″, 5″, 6″, up to 16″ balls.		Kindergarten through grade twelve
All sizes–basketballs, footballs, kicking tees and line markers, soccer-kickballs, water polo balls, tetherballs, volleyballs, rubber home plates and bases, rhythm balls, basketball nets, softballs.		Kindergarten through grade twelve
Swinging barrels and tables (outdoor equipment).		Kindergarten through grade four
Portable obstacle course. Includes horizontal ladder, parallel bars, balance beam, hurdle, fence, dodge posts fence.		Grades three through nine
Fence CJ 603. 6′ high, 5′ wide, 100 lbs.	American Athletic Co. Jefferson, Iowa	Kindergarten through grade four
Nerf ball (sponge ball).		Kindergarten through grade four
Pitch-Back		Kindergarten through grade five
Parachutes–28′ (smaller chutes available).		Kindergarten through grade twelve

450

451

Item	Source	Grade level
Lind climber with adjustable steel stands.	The Lind Climber Co. 807 Reba Pl. Evanston, IL 60602	Kindergarten through grade six
Lind climber with wooden horses.	The Lind Climber Co.	Kindergarten through grade six
Trestles. Children build trestles, cargo nets.	R.W. Whittle, Ltd. Manchester, England	Kindergarten through grade six
Busy Blocks. ARB-2.	Skill Development Co. P.O. Box 6300, 1340 W. Jefferson Anaheim, CA 92807	Kindergarten through grade twelve
Diameter-depth learn block. LC 124.	Lakeshore Curriculum Co. 16463 Phoebe Ave. La Mirada, CA 90637	Kindergarten through grade twelve
Cargo net (7-TG-99); 100 percent manila rope; outer frame 12′ square.	United Settlement Supply P.O. Box 907, Ansonia Station New York, NY 10023	Grades one through nine
Tinikling sticks (bamboo hop). 12′ polyethylene sticks (7-TN-312). 12′ bamboo sticks (7-TN-512).	United Settlement Supply	Grades three through seven
Parachutes. 24′ diameter–white (3PT-24). 24′ diameter–red, white, and blue (3PT-25).	United Settlement Supply	Kindergarten through grade twelve

Titles of Recordings for Use with Movement Activities*

"Singin' in the Rain"–Sammy Davis, Jr.
"Who's in the Strawberry Patch with Sally?"–Tony Orlando and Dawn
"Batman Theme"–The Marketts
"Boogie Woogie"–Tommy Dorsey
"Working at the Car Wash Blues"–Jim Croce
"Theme from Shaft"–Isaac Hayes
"Que Pasa"–East L. A. Congregation
"Georgia Porcupine"–George Fischoff
"Down at Papa Joe's"–The Dixiebells
"Puff (The Magic Dragon)"–Peter, Paul, and Mary
"Boogie Woogie Bugle Boy"–Bette Midler
"Bad, Bad LeRoy Brown"–Jim Croce
"Tie a Yellow Ribbon"–Tony Orlando and Dawn
"Popcorn"–Hot Butter
"Candy Man"–Sammy Davis, Jr.
"Sweet Gypsy Rose"–Tony Orlando and Dawn
"Foggy Mt. Breakdown"–Flatt and Scruggs
"Cab Driver"–Mills Brothers
"Stripper"–David Rose
"Pink Panther"–Henry Mancini
"Beverly Hillbillies"–Bear Creek Swamp Jumpers
"Sweet Georgia Brown"–Brother Bones
"We're Together"–Hillside Singers
"Solace" and "The Entertainer" (from *The Sting*)–Marvin Hamlisch
"Rubber Duckie"–Sesame Street
"Sing"–The Carpenters
"Rock Around the Clock"–Bill Haley
"Main Street Electrical Parade"–Disneyland
"Hawaii Five-O"–The Ventures
"I'm a Train"–Albert Hammond
"Bunny Hop"–Ray Anthony
"Midnight at the Oasis"–Maria Muldaur
"Take Life a Little Easier"–Rodney Allen Rippy
"Bad Blood"–Neil Sedaka
"Acting Out the ABCs"–Walt Disney
"Amazing Grace"–The Military Band of the Royal Scots Dragoon Guards
"Back Home Again"–John Denver
"Be"–Neil Diamond
"Alley Cat"–Bent Fabric
"Chicken Fat"–Lynn Roberts (Kimbo Records) and Robert Preston (Capitol)
"Charleston"–Warren Covington
"California Girls"–The Beach Boys
"For Once in My Life"–Stevie Wonder
"Hello, Dolly"–Louis Armstrong
"Get Down Tonight"–K.C. and the Sunshine Band
"Hustle"–James Brown
"The Hustle"–Van McCoy
"If"–Bread
"The Hukilau Song"–Maile Serenaders
"Limbo Rock"–Chubby Checker
"Love Will Keep Us Together"–The Captain and Tennille
"Love Machine"–Miracles
"Mah Na Mah Na"–Piero Umiliani
"Mickey Mouse March"–Walt Disney
"Miracles"–Jefferson Starship
"Philadelphia Freedom"–Elton John
"Rock and Roll Banjo Band"–The Supremes
"Sesame Street"–Original cast
"Thank God I'm a Country Boy"–John Denver
"Shake, Rattle, and Roll"–Bill Haley
"Steppin' Out"–Tony Orlando
"Sweet Caroline"–Neil Diamond
"Wipe Out"–The Surfaris
"White Rabbit"–Jefferson Airplane
"You Are the Sunshine of My Life"–Stevie Wonder
"Pata Pata"–Miriam Makeba
"Thats the Way I Like It"–K.C. and the Sunshine Band
"Star Trek"–The Charles Randolph Greane Sounde
"Theme from S.W.A.T."–Rhythm Heritage
"Welcome Back, Kotter"–John Sebastian
"Island Girl"–Elton John
"Jaws"–John Williams
"Paloma Blanca"–George Baker Selection
"Mahogany"–Diana Ross

*From material provided by Rudy Benton, Physical Education Specialist, Burlingame Elementary School District. Used with permission.

74-199 (03-1027 and 03-1029) 89345 and 88167 300 2-78 68M